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Feb. 24th - March 3rd, 1911

(note: sale dates are not in consecutive order)

NINTH AFTERNOON'S SALE

FRIDAY, FEBRUARY 24TH, 1911

AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH

BEGINNING AT 2.30 O'CLOCK

Catalogue Nos. 1845 to 2056, inclusive

Frick Art Reference Library

GERMAN STONEWARE AND IVORY CARVINGS

PORPHYRY, MAPLEWOOD AND OTHER MATERIALS, MOUNTED IN SILVER, LARGELY ENGLISH, IN STYLE OF THE SIXTEENTH AND SEVENTEENTH CENTURIES

1845—German Gray Stoneware Jug

Mounted in silver. Globular body with reticulated pattern on the upper part, flutings on the surbase, and a frieze of lion masks on the cylindrical neck. The mounting consists of an ovolo and beaded lip band. Stoneware: Siegburg, second half of Sixteenth Century. Silver. Style of second half of Sixteenth Century.

Height, 6 inches.

1846—German Brown Stoneware Jug

Mounted in silver gilt. Pear-shaped body, with medallion heads alternating with acanthus motives, a "Bellarmine" mask krug, and a band with inscription, repeated: "Got vilt so ist mein silt." The mounting comprises a cover having engraved arms within an ornamentation of lion heads in cartouches alternating with fruit motives. Underneath is an engraved inscription: "The Guift of Sir Francis Bodenham to Humphrey Whistler, Somtymes Bailiffe of the Cittie of Oxon, 1635." Stoneware: Cologne, Sixteenth Century. Silver. Style of early Seventeenth Century.

Height, 7½ inches.

1847—German Brown Stoneware Jug

Mounted in silver gilt. Body decorated with medallion heads, alternating with acanthus leaves, a "Bellarmine" mask, and a band with motto. The silver gilt mounting comprises a cover having engraved arms within an ornamentation of lion heads in cartouches alternating with fruit motives; a curved handle, and on the lip and foot an ornamentation similar to that on the cover. Underneath is the engraved inscription: "The guift of Sir Francis Bodenham to Humphrey Whistler, somtymes Bailiffe of the cittie of Oxon, 1635." Stoneware: Cologne (Trechen), Sixteenth Century. Silver; style of early Seventeenth Century.

Height, 7½ inches.

1848—German White Stoneware Flagon-tankard with Cover

White stoneware, mounted in silver. Cylindrical body with oval panels in relief repeating the figure of a king, a coat-of-arms and the date "1591." The mounting comprises a repoussé band of fruit motives and lion heads on the cover, an engraved coat-of-arms in the centre, and a mermaid as thumb-piece. The lip has a band of engraved strap-work. Engraved on the handle: "M. E. 1592, A. H." Stoneware: Siegburg, 1591.

Height, 8½ inches.

1849—German White Stoneware Jug

Mounted in silver. Globular body with reticulated pattern, and neck decorated with masks. The silver mountings consist of an engraved band of arabesques and initials H. I. E. on the lip, and an ovolo band with leaf cresting on the foot. Stoneware: Siegburg, second half of Sixteenth Century. Silver. Style of second half of Sixteenth Century.

Height, 7 inches.

1850—German Brown Stoneware Jug

Mottled surface, mounted in silver gilt. Globular body with cylindrical neck and curved handle. The mounting consists of a cover, a band around the lip, a base ornamented with repoussé and chased owls, parrots and branches on a matted ground, and a turned finial resting on a gadrooned disk. Silver: Maker's mark: N. S. (probably N. Sutton). London hall mark. Date letter 1591.

Height, 8¾ inches.

1851—English White Stoneware Tankard

Mounted in silver. Cylindrical body with the "Four Ages" in relief, and a curved handle. The mounting consists of a flat cover with a large engraved coat-of-arms, a knob for a thumb-piece, and a scalloped band on the base. Stoneware: English, first half Nineteenth Century. Silver mark: M.

Height, 6¼ inches.

1852—English Brown Stoneware Jug

Mounted in silver. Bulging body with three oval medallions: 1. Rose of Tudor with the royal crown, "1576." 2. I. E., the coat-of-arms of England, and the motto "Honi soit qui mal y pense." 3. A royal crown above the monogram "E. R." and "1576." The silver mountings consist of a band at the base of the neck connecting and holding

the moulded base by four moulded bands which frame the medallions; a cover with a flat finial, and a grotesque mask as a thumb-piece. Stoneware: York. Silver: Maker's mark G. Hall mark of York. Date letter 1577 (?).

Height, 7¾ inches.

1853—German White Stoneware Jug

Mounted in silver. Body with reticulated pattern on the upper part, a moulded mid-band, flutings on the surbase, and a band of lozenges and female masks on the cylindrical neck, and S-shaped handle inscribed "1589." The mounting comprises a cover with a band of repoussé lion heads in cartouches alternating with fruit motives, a turned finial, a mermaid as thumb-piece, and a band of lozenges and masks in low relief on the lip. Stoneware: Siegburg, 1589. Silver mark on foot: H. L.

Height, 9⅛ inches.

1854—German Brown Stoneware Jug

Mottled surface. Mounted in silver. Globular body with cylindrical neck and curved handle. The silver mountings consist of a cover with a chased band of lion masks alternating with fruit motives, a turned finial resting on a gadrooned disk, a mermaid as thumb-piece, a wide band of engraved arabesques on the lip, a twisted ribbon and dot band, and an acanthus cresting on the splayed foot. Silver: London hall mark. Date letter 1573.

Illustrated *Height, 9¾ inches.*

1855—Brown Stoneware Flagon

Mounted in silver. Bulging pear-shape body with cylindrical neck and curved handle. The silver mounting consists of a cover ornamented with strapwork and leaves, two small round medallions inscribed "L. R. C." and "C. M. S." and a turned finial; and a band of rosettes, strapwork and leaves on the lip. Inscription under the foot: "L. R. Carter, ye gifte of C. M. S., 1597." Silver: Maker's mark: H. O. N. London hall mark.

Height, 10½ inches.

1856—Brown Stoneware Jug

Mottled surface, mounted in repoussé silver. Globular body with long cylindrical neck and curved handle. The mounting comprises a cover with an acorn finial and a mermaid as a thumb-piece, with the cover and lip ornamented in repoussé and chased fruit motives, strapwork and cartouches. Silver: London hall mark. Date letter 1588.

Illustrated *Height, 9¾ inches.*

1857—German Brown Stoneware Jug

Mounted in silver. Cylindrical body, having a wide middle band with a scene of dancing peasants inscribed: "Gerhet dumus daper blasen so danssen diburen als weren si nasen sprich bastor ich ver dans di kapemit kor 1598." The narrow tubular neck, shoulder and base have ornamental bands. The silver mounting comprises a cover ornamented in repoussé and a turned finial; a mermaid as thumb-piece terminating in "rat-tail" on the handle; a repoussé band of lion masks and cartouches on the lip and on the base. Stoneware: Raeren, Nennicken Workshop, late Sixteenth Century. Silver: C. P. London mark: 1598.

Height, 11¼ *inches.*

1858—German White Stoneware Flagon with Cover

Mounted in silver. Cylindrical body divided into three perpendicular medallions with full-length figures of Judith holding the head of Holofernes, set in an elaborate ornamented frame, and panels with male and female masks, foliage and strapwork. The silver mounting comprises a repoussé cover, an engraved band on the lip, and an acanthus cresting on the foot. Stoneware: Siegburg, second half of Sixteenth Century. Marks: L. W. Second half of Sixteenth Century.

Height, 10½ *inches.*

1859—Brown Stoneware Coffee Pot

Mottled surface, mounted in silver. Pear-shape body, with cylindrical neck having a band of rosettes between moulded bands, and at the lip a band of foliated scrolls, two coats-of-arms on the body, and a long straight spout with silver mouth. The mounting consists of a cover with turned finial and two interlaced blossoms as a thumb-piece. Inscribed on handle piece "C. C." Silver: Style of first half of Seventeenth Century.

Illustrated *Height,* 10¼ *inches.*

1860—German Brown Stoneware Jug

Mounted in silver gilt. Cylindrical body having a wide middle band, with figures of soldiers in niches; a cylindrical neck decorated with rosettes and masks. The silver gilt mountings consist of a cover with turned finial; a mask as thumb-piece engraved "1596"; and a foliated band on the foot. Stoneware: Raeren, Nennicken Workshop, late Sixteenth Century. Silver: Style of the Sixteenth Century.

Illustrated *Height,* 11⅛ *inches.*

1861—Two-handled Flagon with Cover

Brown stoneware, mounted in silver. Globular body with two medallions containing warriors; a long, fluted neck with bulbous lip, and two S-shape handles having foliated scrolls in relief and the date 1590. The silver mountings consist of a cover with repoussé and chased flowers and lion masks in cartouches; a band of fruit and strapwork on the lip, and a narrow foliated band on the foot. Silver: Style of late Sixteenth Century.

Illustrated *Height, 12 inches.*

1862—Cologne White Stoneware Flagon-tankard

Mounted in silver. Cylindrical tapering body, with three perpendicular relief bands having figures of "Judit, ano 1572," "De Gerecheit" and "Lucretia in Romerin," in the centre; above them, "God, the Father," "The Trinity" and "The Saviour," and below them the coat-of-arms of Cleve, of Cologne. There are three moulded bands at the neck and base. Has a plain silver cover with conical top. Stoneware: Cologne. Style of end of Sixteenth Century.

Height, 11¼ inches.

1863—German White Stoneware Flagon

Mounted in silver. Tall pear-shaped, of reticulated pattern. The repoussé silver mounting comprises a cover, with bands of lion heads in panels alternating with fruit motives; flowering twigs and birds in high relief, and a mermaid as thumb-piece. The base has a similar decoration to the cover. Stoneware: Siegburg, second half Sixteenth Century. Silver: Style of the late Sixteenth Century.

Height, 12½ inches.

1864—Red Earthenware Flagon-tankard

Mottled brown glaze mounted in silver. Cylindrical body with four relief coats-of-arms (three with the date 1652). The mounting consists of a cover with a repoussé, chased and engraved ornamentation of fruit motives and cartouches and a fluted finial; a band which runs down the handle and ends in a large acanthus leaf at the lower joint; a shell as thumb-piece, and bands of engraved arabesques at the lip and a band of rosettes around lip and base. Stoneware: Maker's mark: A sun. Silver: London hall mark. Date letter 1660.

Height, 14 inches

1865—German White Stoneware Flagon-tankard

Mounted in silver. Tall cylindrical body, divided into three perpendicular panels each having, in the centre, a medallion with a warrior; above it a coat-of-arms of the German Empire, and below it the arms of Cleve; dated 1580; all in rich foliated frames. The mounting comprises a cover with repoussé ornamental band and smooth conical top, a lip band with repoussé inscription, "Quis non amat jus et æquum," and a foliated band on the foot. Stoneware: Siegburg, 1580. Silver: Style of end of Sixteenth Century.

Height, 15 *inches.*

1866—Small Bohemian Glass Urn

Mounted in silver. Ruby-red glass, with intaglio decoration of a landscape and a wild boar. The mounting comprises a domed cover surmounted by a ball finial, and inscribed "Anno Domini 1687." A spout in the form of a dolphin; and a circular foot with a gadrooned band. Silver: Style of late Seventeenth Century.

Illustrated *Height,* 8½ *inches.*

1867—Pair Bohemian Glass Standing Cups

Mounted in silver. The goblet-shaped bowl is of plain ruby-red glass. Deep beaker-shape body. The mounting comprises a cover with an amorino standing on a dolphin as a finial; a baluster stem having a pear-shaped knop with three appliqué masks, and a double domed foot slightly engraved. Silver: Style of second half of Seventeenth Century.

Illustrated *Height,* 11¼ *inches.*

1868—Pair Bohemian Glass Flasks

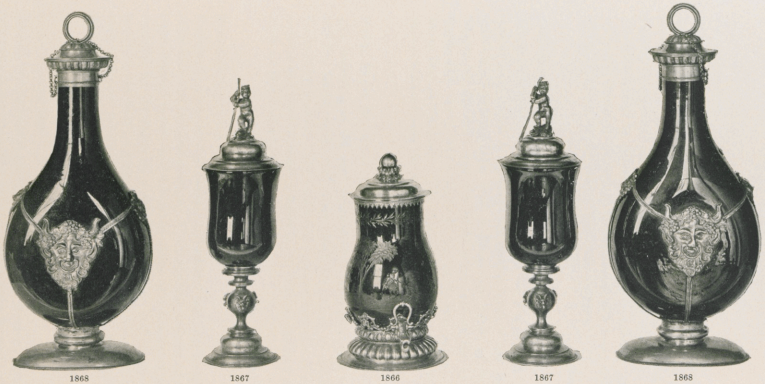
Mounted in repoussé silver. Ruby-red pear-shaped body. The mounting comprises a stopper surmounted by a ring; two satyr masks on the body, joined by narrow bands to two lion-mask rudimentary handles and to the foot, and an oval domed foot. Under the foot the inscription: "Racconciare, 1720." Silver: Style of early Eighteenth Century.

Illustrated *Height,* 14 *inches.*

1869—Covered Vase

Engraved gourd, mounted in silver. The mounting comprises a cover with a foliated border in relief and the figure of a boy as finial; an oval foot set upon a square pedestal with four ball feet, and four hinged vertical bands joining the lip to the foot.

Height, 7 *inches.*



1868 1867 1866 1867 1868

1870—Cocoanut Cup

Mounted in silver gilt. The mounting comprises a cover with a chased band of arabesques on a matted ground, and a male figurine as finial; an engraved crest and initials M. H., and band borders and foot ornamented in repoussé and chased with medallion head and cartouches. The shell is held by three hinged vertical bands adorned with cherubim heads and joined at the neck to a band chased with ovolo and strapwork. Silver: German, second half of Sixteenth Century.

Illustrated *Height, 8 inches.*



1870

1871—Pair Boxwood Tankards

Mounted in silver. The mounting comprises a cover with an engraved coat-of-arms within a repoussé and chased band of lion masks in cartouches, alternating with fruit motives; two bands of engraved arabesques on the body and a band of ornaments on the lip; a scrolled handle with a caryatid on the back, and on the base ornamentation similar to that of the cover. The thumb-piece is engraved "R. C., 1627." Silver: Style of early Seventeenth Century.

Height, 5¾ inches.

1872—Gourd Flask Mounted in Silver

The mounting on the neck consists of a band of chased fruit motives and two female masks with rings which are joined to smaller rings on the base by a chain. The foot has a repoussé and chased band of fruit motives and rosettes below a fluted band. Silver: Maker's mark: W. S. Style of first half of Seventeenth Century.

Height, 10⅛ inches.

1873—Standing Cup with Cover

Buffalo horn mounted in silver. Cylindrical tapering body with a circular foot and octagonal cover. The mounting consists of a cover with eight vertical bands, and a finial in shape of a bracketed pedestal surmounted by the figure of a warrior; three vertical bands with female masks on the body; a vase-shape stem, and an ornamentation of chased strapwork and fruit motives on the foot. Silver: Style of the Seventeenth Century.

Illustrated *Height, 12¼ inches.*



1873

1874—Goblet-shape Cup

Buffalo horn, mounted and lined in silver gilt. Beaker-shape bowl. The mounting comprises a stem with pear-shape knop flanked by two scrolled



1874

brackets, and a foot with repoussé and chased festoons, garlands and conventionalized plants on a matted ground. Silver: Seventeenth Century.

Illustrated *Height, 8½ inches.*

1875—Two-handled Leather Cup

Mounted in silver. Cylindrical body with flat S-shape handles. The mounting consists of a plain lip band engraved: "Nullus est locus domestica sede jucundior, MDCLXXIII." On the body is an applied coat-of-arms. Silver: Style of late Seventeenth Century.

Height, 5¾ inches.

1876—Leather Field Flask

Mounted in silver. Cylindrical body with flat S-shape handles. The mounting consists of a plain lip band design. Silver: Style of Seventeenth Century.

Height, 7¼ inches.

1877—Black Leather Mug

Mounted in silver. Cylindrical body with S-shape handle. The mounting consists of a wide lip-band with scallop cresting, engraved "Aug'st 1st, 1645." On the body is an applied medallion engraved with a monogram. Silver: Maker's mark: J. S. English, style of Seventeenth Century.

Height, 7 inches.

1878—Black Leather Tankard

Mounted in silver. Tall cylindrical shape. The mounting consists of an engraved band of strapwork, masks and foliage on the lip; a repoussé foot; and a curved handle. Inscribed underneath the foot is "William Bell, 1679." Silver: Maker's mark: I. M. English, style of late Seventeenth Century.

Height, 8½ inches.

1879—Standing Cup with Cover

Black horn, mounted in silver. Cylindrical tapering body. The mounting consists of a high incurved cover with a high turned finial; three hinged vertical bands on the body; a band of repoussé and chased lion masks alternating with fruit motives in cartouches on the lip; a tall baluster stem with pear-shape knop; and a circular splayed dome foot. Silver: English, style of beginning of Seventeenth Century.

Height, 15½ inches.

1880—Serpentine Tankard

Mounted in silver. Cylindrical body spreading towards the base. The mounting comprises a flat cover with an engraved monogram "A. M. E." and a knop finial; plain moulded bands on the body, lip and base, and an S-shaped handle. On the lip is engraved: "If that mysfortune fall to the, Then hyde yt close in Thrall, Lest that thy Foes rejoyce to see, What happe is the befall," and underneath the rim of the foot is the date 1619, and unrecognized marks.

Height, 6⅛ *inches.*



1881

1881—Stone Pitcher

Elaborately mounted in silver gilt. Large pear-shape body. The mounting comprises a high domed cover, a mid-band and dome foot, all ornamented with repoussé and chased mythological female figures and cupids in shaped panels, and masks; an S-shaped handle with engraved female figures in a scroll and rocaille frame, and a female figure as a thumb-piece. Silver: Maker's mark: S. R. English. Seventeenth Century.

Illustrated *Height,* 10½ *inches.*

1882—Boxwood Wine Cooler

Mounted and lined in silver. Drum-shaped body, rounded and moulded at the base. The mounting consists of a lip-band with repoussé and chased lion heads, rosettes and fruit motives; two scrolled ring handles dropping from lion-mouths; two royal coats-of-arms on the body; and an engraved ovolo band on the foot. Silver: Maker's mark: Kerr & Demster (Cripps, p. 150) and other makers' marks: J. R. G. G. (Gurney & Co., London, ent. 1739, Cripps, p. 403. Perhaps the repairer's mark?). Hall mark of Edinburgh. Date letter 1738.

Height, 7½ *inches.*

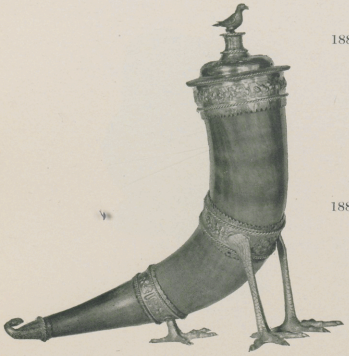
1883—Large Beechwood Bowl with Cover

Elaborately mounted and lined with silver. The mounting comprises a low domed cover, a broad lip-band and a splayed hexagonal foot with repoussé, chased and engraved lion masks in strapwork frames, alternating with fruit motives. The cover has a crown-and-cross finial set upon a high pedestal. Two engraved coats-of-arms are applied to the body, and the handles are formed of lion masks and loose rings. Silver: English, beginning of Seventeenth Century.

Illustrated *Height,* 13 *inches.*



1883



1884

1884—Large Drinking Horn

Buffalo horn elaborately mounted in silver and standing on three bird-claw feet. Mounting: A low domed cover, a lip-band and two body bands; all ornamented in repoussé with lion masks and fruit motives and engraved acanthus. The cover has a bird finial and an engraved coat-of-arms and the point of the horn is sheathed with a serpent's head. Silver: Maker's mark: W. T. London hall mark. English, style of Seventeenth Century. *Illustrated*

Height, 16⅞ inches; length, 15 inches.

1885—Elaborate Presentation Bowl

Said to be a gift from Charles I to the Duke of Buckingham. Beech-wood, with massive silver mountings. Drum-shaped body, with flat cover and flat circular foot. The elaborate silver mounting consists of three bands on the cover, one with shells, one with a floriated and one with an acanthus pattern, and a crown finial; a wide band on the body with sea nymphs, merbabies, dolphins and fishes above three bands similar to those on the cover; and an acanthus band on the edge of the foot. On the inside of the cover is a chased silver plate with Charles the First on the throne and the inscription: "Carolus Dei Gratia Angliæ, Scotiæ, Franciæ, Hiberniæ, Rex, fidei defensore." Underneath the foot in the centre is the following inscription: "Fear God. Honor the King. To Buckingham." This is surrounded by an inscription: "Charles I, King of England, Scotland, France and Ireland. Anno 1627." Silver: Maker's mark: I. T. (Cripps, 383, Monogramist I. T. London, 1641). *Illustrated*

Height, 15½ inches; diameter of mouth, 8½ inches; diameter of base, 9 inches



1886

1886—Pair Large Presentation Bowls with Covers

Stoneware, covered with a dark brown salt glaze with granulated surface like the skin of an orange, elaborately mounted and lined with silver. The cylindrical body tapers towards the bottom. The mounting comprises a double-domed cover with repoussé, chased and engraved strapwork, lion masks and fruit motives on a matted ground, and a large fluted acorn-shaped finial. Ornamentation of lip and base is similar to that of the cover. On the ring of each cover is the inscription: "Ye Gifte of Nicholas Woodroffe, Sonne to David Woodroffe of ye Parish Vicombe Devonshire in ye yeere 1579" and an engraved coat-of-arms; under the foot of each bowl is a large engraved coat-of-arms and the motto: "God be our Friend." Silver: Maker's mark: t. London hall mark. Date letter 1576.

Illustrated *Height, 12¾ inches.*


James I King of England, Scotland, France and Ireland
FEAR GOD
TO
RICHMOND
HONOR THE KING





1885

GERMAN STONEWARE

1887—Old German Earthenware Mug

With pewter hinged cover. Brown glazed cylindrical body with a curved handle. On the body is a mid-band of notched pattern; above and below a frieze of palmettes in relief; the handle is adorned with a lion mask. Seventeenth Century.

Height, 4½ inches.

1888—Old German Mug

Cylindrical wood body, set in pewter pierced with foliated scrolls and having a central cartouche. The lip and base are moulded. The low domed cover has a spiral band and is inscribed on the inside with "A. H.," a hare and "90." German, 1691.

Height, 7¼ inches.

1889—Seventeenth Century German Stoneware Jug

Brown glazed, with pewter hinged cover. On the body is a large relief frieze with half length figures of the German Electors holding coats-of-arms, standing under arches, the pilasters of which bear their initials. On the neck is a relief frieze with masks, scrolls and floral designs. The shoulders and surbase have an incised foliated ornamentation. Raren (Rhineland), Mennicken workshop, date letter 1603.

Height, 9¾ inches.

1890—Old White Stoneware Ewer

With pewter hinged cover. Oviform body. Cylindrical fluted neck with relief masks; curved handle and long slightly curved spout with a grotesque mask at the joint and an S-shaped scrolled bridge. On the body is a large mid-band in relief with dancing peasants, after H. S. Beham, with the inscription, twice: "*Deiz Monat sein gethan Wolauf Gred Wir fangen.*" Maker's mark: H. H. (Hans Hilgers). German, Siegburg, end of Sixteenth Century.

Illustrated *Height, 10¼ inches.*

1891—German Stoneware Jug

With hinged pewter cover. Brown glazed. On the body is a wide relief frieze with peasants dancing under arches, after H. S. Beham, and the inscription: "*Geret. du; must. daper. blasen. so danssen. die. Buren. als. weren. si. rasen.*" etc., "1598." The neck has horizontal flutings, and the shoulder incised foliated panels. German, Raeren, late Sixteenth Century.

Illustrated *Height, 10 inches*



1890



1891



1894

1892—*Grès de Flandre*

Gray body, with blue overglaze decoration. Cylindrical. The surbase and shoulder are fluted, the neck is decorated with a frieze of birds in relief, and the spout with scroll work and masks. German. Eighteenth Century.

Height, 9¼ *inches.*

1893—Eighteenth Century German Stoneware Tankard

Black-glazed pear-shape body. Decoration in red, white and blue enamels. In the centre of the body is a round medallion with an Apostle in relief; above and below are bands with foliated ornaments alternating with rosettes. The remaining space has vertical spiral bands and is filled with a notched pattern. Has pewter lid inscribed: "G. N. 1755." Kreussen (Franken, Bavaria).

Height, 10½ *inches.*

1894—Bellarmine White Stoneware Jug

Mounted in repoussé silver. Pear-shape. The lower part of the body is fluted, the upper part studded with incised rosettes and has pointed oval medallions filled with a notched pattern; under the spout is a relief mask of a graybeard. German. Early Seventeenth Century. Siegburg. Silver: English. Seventeenth Century.

Illustrated *Height,* 11½ *inches.*

1895—Seventeenth Century German White Stoneware Tankard

Cylindrical body, with pewter hinged lid and foot, and curved handle. With incised fan-shaped ornaments, flutings and raised foliated vertical bands gilded, having a fruit motive at each end. Siegburg.

Height, 10 *inches.*

1896—Sixteenth Century German Gray Stoneware Tankard

With hinged pewter lid. The surbase has spiral flutings and on each side of the body is a large incised foliated ornament glazed in blue and a manganese-purple ornament on a notched ground. The lid is inscribed: "David Frantze, 1700." Teupitz (Laustiz, Saxony).

Height, 9¾ *inches.*

1897—*Grès de Flandre* Jug

The surbase is fluted and topped with a foliated border, the shoulder has flutings alternating with panels filled with a notched pattern, and the neck is ornamented with a frieze in the style of de Brys, and is inscribed: "Jan Ernst." Has pewter hinged lid. German. Sixteenth Century. Westerwald, date letter 1595.

Illustrated *Height,* 11¼ *inches.*



1901



1899



1901



1897



1903

1898—*Grès de Flandre* Bellarmine Jug

German. Seventeenth Century. Gray oviform body, with blue overglaze decoration, and rosettes in relief; on the neck is a "graybeard" mask, also in relief. Westerwald.

Height, 12¼ *inches.*

1899—Seventeenth Century German Stoneware Tankard

Brown-glazed barrel-shape body, with flaring base, decorated with a wide mid-band of square medallions with Christ and two Apostles in scroll frames, and cherubim and hermes between the medallions; an upper band of oblong panels with foliated scrolls and ornamental designs, and a lower band with female masks alternating with strapwork panels framing masks. Has a pewter hinged lid. Saxony.

Illustrated *Height,* 13½ *inches.*

1900—Seventeenth Century *Grès de Flandre* Jug

Quadrilateral body, with tall cylindrical neck. Decorated in opaque overglaze blue and on the shoulder and neck with incised leaf scrolls. German.

Height, 14 *inches.*

1901—Pair of Figure-shape Jugs

German, Westerwald stoneware. Seventeenth Century. In the forms of peasant women, their skirts spiral-fluted, their waists with incised spiral patterns. *Illustrated* *Height,* 14 *inches.*



1902

1902—French Enamelled Faïence Oval Dish

Attributed to Bernard Palissy. In the centre the Baptism of Christ in high relief and enamelled in yellow, blue, green and purple. The deep rim is of fluted leaf pattern in opaque blue and white, the under-surface coated with a lustrous glaze of mottled red, blue and white.

Illustrated

Length, 11⅞ inches; width, 9⅜ inches.

1903—Palissy Oval Dish

In the deep centre, in high relief, Henri IV of France, seated, with his family standing around him; on the flat rim acanthus and floral scrolls in relief; the embellishment being in green, brown and blue enamels on a white ground. This plaque has been attributed to Bernard Palissy. Second half of Sixteenth Century.

Illustrated

Length, 16⅞ inches; width, 14 inches.

ITALIAN MAJOLICA

1904—Italian Majolica Cup and Saucer

Painted largely in blue, brown and yellow, the cup with a scene showing two amorini playing with a dog, and the saucer with a pastoral scene. Underneath the saucer a red seal, reading: "No. 57. Control Siegel," surrounding a Prussian eagle. Castelli. About 1700.

1905—Castelli Birth Plate (Descho da Parto)

Early Eighteenth Century Italian majolica painted in blue, yellow and brown with the representation of a birth scene; on the rim an amorino, flowers and masks.

Diameter, 7 inches.

1906—Urbino Majolica Dish

Sixteenth Century Italian, with raised centre, fluted sides and scalloped rim. Polychrome painting of a man and a woman seated on a rock; landscape background. The underside is covered with an ivory-white glaze and decorated with leaf scrolls in blue. In a black wood frame.

1907—Italian Seventeenth Century Majolica Dish

Raised centre, scalloped rim and low foot. In the centre, painted in yellowish-brown on a white ground, is an angel carrying a sphere surmounted by a cross, against a landscape background; on the rim is a decoration of arabesques, fruit motives and birds.

Diameter, 9½ inches.

1908—Urbino Majolica Plate

Italian, Sixteenth Century, with deepened centre. Painted in brown, yellow, green, flesh-color and black, with a rocky landscape where warriors are seizing a bearded man. Black wood frame. Urbino. Second half of Sixteenth Century.

1909—Set of Three Castelli Majolica Plates

Italian, Eighteenth Century. Have deepened centres and are decorated with figures of peasants and landscapes which are surrounded by a wide border of floral scrolls, all painted in yellow, blue and green on an ivory-white ground. In black wood frames. Beginning of Eighteenth Century.

Diameter, 8⅞ inches.

1910—Urbino Dish

Italian, Sixteenth Century. Circular, deep, on a low foot. Decorated with a "Triumph of Bacchus," in which blue, green and brown predominate; nymphs and fauns bringing vessels and fruit baskets to Bacchus seated on a throne, near which lies a big cask. In the background is a seascape, and above is a cartouche with a coat-of-arms and "C. M." On the underside, figures of sea nymphs and sea gods on a ground of wave pattern.

Illustrated *Diameter, 9 inches.*



1910

1911—Faïenza Dish

Italian, Eighteenth Century. Circular, deep shape, of fluted design on a low foot. On the domed centre is painted the Holy Virgin standing with the Child in her arms; on the rim are floral scrolls, fruits and birds in blue and yellow on a white ground.

1912—Castelli Oblong Plaque

Italian, Eighteenth Century. Decorated after the original painting entitled "Mars and Venus," by Annibale Carracci. On the back is an inscription to Mr. Samuel B. Fales from Camille Piton.

Height, 6¾ inches; length, 9 inches.

1913—Italian Seventeenth Century Plaque

Circular shape, decorated with a half-length figure of a nude woman draping herself in a blue cloak; on the left, a large tree against a background where a castle shows. In black wooden frame. From the Diamond collection, June 4th, 1887. Catalogue No. 548.

Diameter, 8¾ inches.



1914

1914—Castelli Plate

Seventeenth Century Italian majolica. Circular shape. Decorated in fine tones of yellow, blue, green and purple with a representation of the Holy Family, with little John kissing the foot of the infant Jesus. Inscription on the lower edge painted in black: "Joanes Grua, fecit." In black wood frame. About 1700. From the Diamond collection, June 4th, 1887. Catalogue No. 548.

Illustrated *Diameter,* 9¾ *inches.*

1915—Faïenza Tazza

Italian, Sixteenth Century. Flat circular shape, on tall foot. Painted in light blue, yellow, grayish-green and brownish-black, with the Apostle Peter baptizing a young woman who is kneeling before him; in the background are numerous spectators and a temple portico with vaulted ceiling. In carved and gilt wood frame. Second half of Sixteenth Century. From S. L. M. Barlow collection. Catalogue No. 79.

Illustrated *Diameter,* 11 *inches.*

1916—Seventeenth Century Italian Majolica Jar

Oviform, with a short cylindrical neck. On the body, painted in yellow, purple, green and blue, is a large mid-band with trophies of war, dragon motives, and an oval medallion showing a saint in a reclining posture; around the foot is an acanthus border, and on the neck a border of conventional flowers.

Height, 13¼ *inches.*



1915

1917—Seventeenth Century Italian Majolica Jar

Oviform, with short neck and spreading base. On the body is a medallion showing a kneeling saint, a large coat-of-arms with a crown, a banner, and the date "1635," and on the neck and base are foliated scrolls, all painted in yellowish-brown, blue and green. Castel Duranti. Early Seventeenth Century.

Height, 13¼ *inches.*

1918—Majolica Gallipot

Large oviform body, with two branch-like handles ending in coils which are connected with two large grotesque masks in relief on the body. In a large round medallion on the body is a sunburst, with "I. H. S." in yellow on a blue ground, and below, the inscription "M. Ros. Sol" The remaining space is filled with foliated scrolls, leaves and fruits, in dark blue upon a light blue ground. Underneath is an engraved mark. Italian, Venice. Second half of Sixteenth Century.

Height, 13½ *inches.*

PERSIAN AND ASIA MINOR POTTERY

1919—Pair of Anatolian Pots with Covers

Coated with a vitreous ivory-white glaze and decorated with conventional flowers painted in yellow, blue and red enamels. On one carved stand. Eighteenth Century.

Height, 5⅞ inches.

1920—Damascus Tankard

Cylindrical body and angular handle. Coated with an ivory-white glaze and decorated with tulips and leafage in opaque blue, green and red enamel colors; lip and base with black scroll borders. Beginning of Seventeenth Century.

Height, 6⅝ inches.

1921—Persian Bowl

Coated with a soft ivory-white glaze and decorated with sprays of carnations and tulips painted in blue, green, yellow, purple and brilliant red enamels. Eighteenth Century.

Height, 4⅛ inches; diameter, 7 inches.

1922—Damascus Jug

Bulging body, with tall cylindrical neck and curved handle. Decorated with a conventional floral design in purple-red, white and turquoise-blue on a dark opaque blue ground. Sixteenth to Seventeenth Centuries.

Height, 7¾ inches.

1923—Rhodian Jug

Coated with an ivory-white glaze and decorated with carnations and leafage painted in blue, green and red, and outlined in black. Seventeenth Century.

Height, 8½ inches.

1924—Ancient Persian Wine Jug

Bulged body. It is coated with a light celadon glaze and decorated in opaque underglaze blue with birds, flowers and a gadroon border showing Chinese influences. Seventeenth Century.

Height, 8⅞ inches.

1925—Damascus Plate

Deep form. Coated with an ivory-white glaze and decorated in the centre with conventional carnation and leaf scrolls painted in underglaze blue, and a border of scroll pattern of similar color. Seventeenth Century.

Diameter, 11¼ inches.

1926—Rhodian Plate

Deep form, with scalloped edge. Decorated in brilliant green, red and underglaze blue with carnations and grasses, the border of scroll patterns being pencilled in black. Seventeenth Century.

Diameter, 11¼ *inches.*

1927—Rhodian Plate

Deep form. Decorated in the centre with palmettes and conventional flowers in blue, green and red, on an ivory-white ground. Border of diaper pattern in opaque blue and green. Seventeenth Century.

Diameter, 12 *inches.*

1928—Rhodian Plate

Decorated with conventionalized tulips and carnations in blue, green and red, with outlines in black, on a soft ivory-white ground. There is a narrow border of white flowers with red centres on an opaque blue ground. Seventeenth Century.

Diameter, 11 *inches.*

1929—Large Persian Plate

Deep form. Decorated in opaque underglaze blue on a white ground with a central medallion containing fabulous monsters and floriated scrolls, framed by two borders of floral and medallion design, showing Chinese influence. Eighteenth Century.

Diameter, 16 *inches.*

1930—Ancient Persian Jar

Oviform; with metal collar. Decorated in underglaze blue with ornaments forming five medallions containing floral motives, on the body, and a gadrooned and floriated border on the shoulder and base; crackled ground. The ornamentation shows Chinese influence. Seventeenth Century.

Height, 11½ *inches; diameter,* 8 *inches.*

1931—Hispano-Moresque Plate

Bulging centre, buff ground. Copper lustre. Band of Gothic letters painted in relief. In the centre, running rabbits; around them a border with an inscription in Gothic characters; on the rim, painted in relief, leaves and branches. Wooden frame. Hispano-Moresque. Sixteenth Century.

Illustrated

Diameter without frame, 10½ *inches.*



1931

1932—Korean Teabowl (Chawan)

With Mishima decoration. The pattern carved in the paste and filled in with white glaze. Mended with gold lacquer. It has its *chirimen* bag. Sixteenth Century.

Diameter, 5 inches.

1933—Japanese Teabowl (Chawan)

Old earthenware, coated with a rice-colored glaze, which is marked with a bold crackle; with its *chirimen* bag. Seventeenth Century.

Diameter, 6½ inches.

1934—Ye-karetsu Teabowl (Chawan)

Coated with a mottled ivory-yellow glaze and decorated with a pine-tree design in dark brown. Japanese. Eighteenth Century.

Height, 3½ inches.

1935—Pair of Ritzuo Okimonos

A. Montjubosatsu seated upon a mythological lion.

B. Fugenbosatsu seated upon a sacred elephant.

Modelled in red pottery and coated with lacquer and gilding to resemble Sentoku bronze. Signed by Ritzuo. Have carved stands. About 1800.

Height, 8¾ inches; length, 9¾ inches.

1936—Old Satsuma Statue

The Indian type of the Goddess of Mercy, beautifully modelled. The robe and drapery richly decorated with peony sprays, phœnixes and brocade designs in red and blue enamels and gilding.

Height, 19½ *inches.*

1937—Powder-blue Jar

Globular shape. Hard paste of the K'ang-hsi period (1662-1722). Invested with a monochrome glaze of powder-blue of even quality. Mountings and cover of chiseled and gilt ormolu of the Louis Seize period.

Height, 12 *inches.*

MISCELLANEOUS SILVER AND PLATED OBJECTS

1938—Three Small Pieces of Silver

Consisting of two salt spoons with gilt bowls and a repoussé tea caddy spoon.

1939—Eleven After-dinner Coffee Spoons

French silver.

1940—Eight Assorted Spoons

Old silver, various marks.

1941—Silver Fork and Spoon

Gilt Olympian pattern. Tiffany & Company.

1942—Three Silver Spoons

With gilt bowls, two with enamelled ornamentation, various marks and dates.

1943—Six Rat-tail Spoons

Old English silver, with leaf scroll handles.

1944—Two Silver Gilt Nut Crackers

King's pattern. *Mark:* Harwood. Initial I.

1945—Snuffers and Tray

Old Sheffield plate. Border of rocailles and flowers.

1946—Hand Candlestick

Old Sheffield plate. Rich rocaille border, engraved crown and initials A. M. S.

1947—Two Indian Idols

Repoussé copper. Silver plated.

Respective height, 5½ and 4½ inches.

1948—Desk Lamp

Silver plated. Floral sprays in relief and framed with rocaille borders. *Mark:* Déposé. P. E. G.

1949—French Silver Covered Bowl and Plate

With cornucopia scroll handles, appliqué ornaments and perforated base. Cover surmounted by a butterfly. The plate rimmed with a border of acanthus. *Mark:* Has morocco case.

1950—Set of Three Porringers

Copper, lined with silver. *Mark:* Tiffany & Company.

1951—French Silver Gilt Teapot

Ornamented with repoussé spiral bands of rocailles; made by Michelsen for the Exposition in Paris, 1900.

1952—Set of Dinner, Dessert and Fruit Knives

With mother of pearl handles and repoussé silver mounts, by Touron, Paris. Consisting of 18 table knives, 18 dessert knives, 18 fruit knives. In morocco case.

1953—English Silver Gilt Flask

Canteen shape. *Marks:* Engraved crown and initials D. S. In original shagreen case.

1954—Covered Bowl

Oviform, on tripod. Repoussé ornamentation of angels, vestal lamps, the inscription Perenn, and border of laurel. The cover has an ornamentation representing "The Vintage."

Height, 7¾ inches; diameter, 6¾ inches.

1955—Standing Cup

Repoussé silver gilt.

1956—Silver Vase

Graceful oviform, divided into eight lobes, with a chased diaper pattern around the neck and a repoussé border encircling the foot. Mounted on a loaded wood base.

1957—Silver Plated Inkstand

Square shape, on ball feet. Drawer in base. Old English.

1958—Silver Inkstand

Oblong. On rocaille scroll feet. Repoussé and chased ornamentation with diaper patterns, gadroon borders and other designs. Furnished with inkwell, sand receptacle and bell.

1959—Table Lamp

Old English silver plate, with a standard on four rocaille feet, and ornamented with leaf and floral patterns in high relief. Engraved coat-of-arms.

1960—Old English Plated Tall Lamp

On triangular base, with rocaille feet. The shaft of lily pattern, with relief ornaments.

Height, 27 inches.

1961—Pair Table Lamps

Old Sheffield plate, on triangle bases supporting three partly draped female figures, who uphold the framework of basket design in which are fitted cut glass lamps.

1962—Old Sheffield Plated Epergne

Elaborate base, supporting three partly draped figures, which uphold a frame for a cut glass dish. Three branches of leaf scroll design also supporting cut glass dishes. Arranged to be converted into a large lamp and matching the preceding, No. 1961.

COLLECTION OF OLD BRONZE HAND BELLS

1963—Two Small Bronze Hand Bells

A. Gilt surface, with festoons, flowers and grapevines in relief on a punched ground. Handle in shape of a cock.

B. Ribbons and rosettes, gadroons and palmettes in relief. Handle in shape of a pierced trefoil rosette. French, middle of Nineteenth Century.

1964—Italian Sixteenth Century Cast Bronze Bell

Decoration in relief of a band of masks with arabesques and festoons; on one side a monkey playing the violin and the inscription: "S. Pedro"; on the other side an eagle and the inscription: "Apostol Consagoyada." On the top are four cherubim heads, and on the rim is inscribed: "ME fecit. Johannes a Fine Ao 1555."

Illustrated *Height, 5⅛ inches.*



1964

1965—Two Eighteenth Century Bronze Bells

A. Peasant woman wearing a cap and holding a field plant in her right hand. Shows traces of enamel.

B. Woman in fancy costume.

Height, 4 inches.

1966—Eighteenth Century Bronze Bell

In the shape of a lady with an elaborate coiffure and hoop skirt.

Height, 4⅛ inches.

1967—Eighteenth Century Bronze Bell

In the shape of a lady wearing a hat and carrying flowers in her hand.

Height, 4¼ inches.



1971

1968—Gilt Bronze Bell

Decoration of engraved arabesques on a matted ground with four oval panels bearing female figures in high relief; handle, a kneeling figure of Hebe. Modern French reproduction of an original of the second half of the Sixteenth Century.

Height, 4⅞ inches.

1969—Eighteenth Century Bronze Bell

Court jester, with an engraved inscription in Gothic letters.

Height, 3⅞ inches.

1970—Eighteenth Century Bronze Bell

In the form of a Chinese woman, the upper part of the body being of pewter.

Height, 4⅛ inches.

1971—French Sixteenth Century Bronze Bell

On one side is Orpheus charming the wild animals with his violin, on the other a coat-of-arms with a helmet, and above them a band of cherubim heads connected by a ribbon festoon, all in relief. On the top is an acanthus wreath band, and on the rim the inscription: "Son Mot Tenir, Ao DNI 1552." Handle of three amorini.

Illustrated



1974

1972—Two Eighteenth Century Bronze Bells

A. Court lady holding a fan.

B. Woman with arms akimbo.

Height, 4⅝ inches.

1973—Two Eighteenth Century Bronze Bells

Court ladies holding fans.

Height, 5¼ inches.

1974—English Seventeenth Century Bronze Bell

On lower part of body, lambrequins in relief; on the upper part acanthus; on the handle two cocks in openwork.

Illustrated *Height, 4½ inches.*

1975—Eighteenth Century French Bronze Bell

Lady with an elaborate coiffure and wearing a hoop-skirt, decorated with festoons of flowers in relief.

Height, 4¾ inches.

1976—Two Eighteenth Century Bronze Bells

Female figures with pointed hats.

Height, 4 inches.

1977—Eighteenth Century Bronze Bell

An old lady leaning on a stick carries a little dog in her arm; movable head.

Height, 4¾ inches.

1978—French Eighteenth Century Bronze Bell

Decorated with grapevines and rocailles in high relief on a punched ground and three oval panels containing animals and cupids. Handle in shape of a monkey playing the violin.

Height, 4½ inches.

1979—Two Bronze Bells

A. Decoration of rocailles in high relief. Pierced handle topped with a shell ornament. *Height, 4¼ inches.*

B. Lady in a hoop-skirt and wearing a hat, with a fan in her hand. French. Eighteenth Century.

Height, 3⅛ inches.

1980—English Seventeenth Century Bronze Bell

Decorated in high relief on a punched ground with scroll work and female masks in panels.

Height, 4⅞ inches.

1981—English Seventeenth Century Bronze Bell

The decoration in high relief consists of a band with masks and scrolls above a wide band with hunting scenes. Handle in shape of a seated fisherwoman.

Illustrated *Height, 5⅝ inches.*

1982—French Seventeenth Century Bronze Bell

Decoration in high relief of winged sirens, masks, and garlands of fruit on a scale ground; scrolled border in relief. The head of the handle is in the shape of a kneeling cupid holding a cornucopia.

Height, 5⅞ inches.

1983—Gilt Bronze Bell

Decorated in relief with alternating palmettes and hermes; the upper part has a fish-scale pattern, the lower part an acanthus wreath. Handle in shape of a young bacchanal seated on a sphere.

Height, 5 inches.



1981

1984—French Eighteenth Century Bronze Bell

Decorated in high relief on a punched ground with grapevines, roses and rocailles; two oval panels with cupids and goats. Rocaille handle.

Height, 4½ inches.

1985—English Eighteenth Century Bronze Bell

Decoration of palmettes in relief. The handle is in the shape of an angora cat and kittens. The cat has a movable head.

Height, 3¾ inches.

1986—French Seventeenth Century Bronze Bell

Decorated with nude figures, goats, birds, grotesque masks and acanthus scrolls in relief. Handle in shape of a kneeling nude female figure.

Height, 5 inches.



1987

1987—Dutch Seventeenth Century Bronze Bell

Decorated with laurel festoons in relief; inscribed on the body: "Ghegotan int Jaeb MDCI." On the top is the inscription: "Van Alloit Gode."

Illustrated *Height, 5 inches.*

1988—Two Bronze Bells

A. Lady in a riding costume, smoking.

B. Woman wearing a cap and playing a hurdy-gurdy.

French, middle of Nineteenth Century.

Height, 4 inches.

1989—Bronze Bell

Decoration in high relief of masks, garlands of fruit and rosettes; handle, a spread eagle. Nineteenth Century.

Height, 5⅞ inches.

1990—Two Bronze Bells

A. Decorated with moulded bands. Handle in the shape of a palm tree.

B. A round Gothic chapel, with a turret as handle.

Both French, middle of Nineteenth Century.

Height, 4 inches.

1991—Gilt Bronze Bell

Decorated with four female masks in high relief below a twisted and beaded band. Scrolled handle. Reproduction of an Italian model of the Seventeenth Century.

Height, 4⅞ inches.

1992—Bronze Bell

Decoration of masks, garlands of fruit and rosettes in high relief. The lower rim is engraved with a scroll border; handle, a seated amorino. Nineteenth Century.

Height, 5½ inches.

1993—Two Bronze Bells

A. In the shape of a servant holding a broom. French, first half of Nineteenth Century.

Height, 3⅞ inches.

B. In the shape of a lady, her dress decorated with appliqué flowers. French, about 1830.

Height, 4⅛ inches.

1994—Bronze Bell

In the form of Napoleon, his arms crossed on his breast. French, first half of Nineteenth Century.

Height, 3⅞ inches.

1995—Bronze Bell

Joan of Arc in armor. French, middle of Nineteenth Century.

Height, 4½ inches.

1996—French Eighteenth Century Bronze Bell

Decoration of four oval engraved panels framed in flowers and rocailles and female masks in relief. Handle with a small seated cupid holding a basket of flowers on top and four lion masks at the base.

Height, 5⅝ inches.

1997—French Sixteenth Century Bronze Bell

Decoration in relief casting of the *fleur-de-lis*, rosettes and two medallions; one with Mary and the Child, the other with a profile head of Christ.

Illustrated *Height, 5⅛ inches.*

1998—Bronze Bell

Decorated with a band of foliated scrolls below a band with the *fleur-de-lis*. Handle in shape of the figure of a saint. French, first half of Nineteenth Century.

Height, 4¾ inches.



1997

1999—Bronze Bell

Decorated with three female masks and three acanthus motives, all in relief. Laurel wreath for handle. French, beginning of Nineteenth Century.

Height, 3⅞ inches.

2000—Bronze Bell

Decorated in relief with rocailles and shells in panels on a matted ground, and gadroons. Rocaille handle topped with a shell ornament and resting on a fruit. French, first half of Nineteenth Century.

Height, 4⅝ inches.

2001—Two English Eighteenth Century Bronze Bells

Necromancers, with movable heads. Around the rim, serpents and the initials M. N. in relief.

Height, 4¾ inches.

2002—Three English Eighteenth Century Bronze Bells

Chinese musicians, enamelled; one with movable head.

Height, 4⅜ inches.

2003—Four English Eighteenth Century Bronze Bells

Chinese musicians, all with movable heads.

Height, 4¾ inches.

2004—Two Bronze Bells

A. Decorated with palmettes in relief. The ring handle is also decorated with palmettes. French, middle of Nineteenth Century.

Height, 3¾ inches.

B. Decorated with Chinese ornaments and *Shou* characters in relief. Baluster-shape handle. Chinese, Eighteenth Century.

Height, 4¾ inches.



2006

2005—Bronze Bell

Clown seated, on a barrel-shape base. Inscription: "Pommade de Lion." French, Eighteenth Century.

Height, 4½ inches.

2006—German Seventeenth Century Bronze Bell

Figures of St. George and St. Barbara between rosettes and masks; on the lower rim rosettes alternating with lion masks; all in relief casting. Triangular handle decorated with acanthus leaves.

Illustrated *Height, 4⅞ inches.*

2007—Bronze Bell

A lady with one hand at her mouth holds a letter in the other hand. French, first half of Nineteenth Century.

Height, 4⅜ *inches.*

2008—Gilt Bronze Bell

In the shape of a woman in mediæval costume, wearing a crown. French. Nineteenth Century.

Height, 3½ *inches.*

2009—Gilt Bronze Bell

Cup-shape. Handle of silvered bronze in form of a boy acrobat standing on his hands on a ball and holding on his feet another ball. End of Nineteenth Century.

Height, 5¼ *inches.*

2010—Two Eighteenth Century English Silvered Bronze Bells

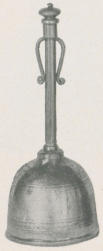
In the shape of Columbines wearing high conical hats, with costumes partly engraved.

Height, 4⅝ *inches.*

2011—English Seventeenth Century Silver Bell

Decorated with engraved designs. Tall handle with a knob head.

Illustrated *Height,* 4¼ *inches.*



2011

2012—Repoussé Silver Bell

In the shape of a lady in Elizabethan court costume with engraved leaf scrolls on a scale ground. Maker's mark: Illegible. English. Nineteenth Century.

Height, 4½ *inches.*

2013—English Eighteenth Century Silver Bell

A female figure in a jester's costume (Folly), holding a mask in her hand. Maker's mark: J. W. Second half of Eighteenth Century.

Height, 3⅝ *inches.*

2014—English Silver Bell

Decorated with engraved rocailles, rosettes and lozenge patterns. Maker's mark: Indiscernible. Nineteenth Century.

Height, 4⅛ *inches.*

2015—French Silver Bell

Decorated with a finely chased lozenge pattern and a foliated band. Handle, a dancing girl with cymbals. Engraved inscription on inner rim: John King, Jr. Paris, standard mark since 1838.

Height, 4⅝ *inches.*



2016

2016—Thibetan Seventeenth Century Bronze Bell

Decorated with moulded bands. The handle is in the form of a religious symbol.

Illustrated *Height, 6 inches.*

2017—Silver Bell

Decorated with three bands of engraved leaf and floral scrolls. Handle in shape of two mythological lions. English, Nineteenth Century.

Height, 3½ inches.

2018—Russian Silver Bell

Decorated with spiral flutings. Handle in form of a seated Oriental figure with a bird. Nineteenth Century.

Height, 3¾ inches.

2019—French Silver Gilt Bell

Decorated with three chased laurel bands. Paris, standard mark since 1838. First half of Nineteenth Century.

Height, 3⅞ inches.

2020—Bronze Bell

Decorated in relief with two bands, the lower one with griffins holding shields, the upper one with skulls of animals between laurel festoons and rosettes; an acanthus band on the rim. Handle, nude female figure. Italian. Sixteenth Century.

Illustrated *Height, 7¾ inches.*



2020

2021—Italian Bronze Bell

Mid-band of grapevines, between two acanthus bands, all in relief. Handle decorated with acanthus. Sixteenth Century (?).

Height, 5⅝ inches.

2022—English Eighteenth Century Silver Bell

Decorated with spiral flutings, three appliqué flower sprays and a pierced ovolo border. Handle with poppy blossoms on the top.

Height, 5½ inches.

2023—Silver Gilt Bell

Decorated with a frieze of dancing cupids in relief on a matted ground, and a border of flower festoons and acanthus. Handle in the shape of an amorino. Reproduction of an Italian bronze bell of the first half of the Sixteenth Century. London hall mark: 88.

Height, 6¼ inches.

2024—English Seventeenth Century Silver Gilt Bell

The decoration in high relief consists of a band of masks and scrolls above a wide band depicting a stag hunt, and an engraved scroll border on the rim. Handle, a young bacchanal.

Illustrated *Height, 5½ inches.*

2025—Bronze Bell

In relief around the body is the Last Judgment, with Gothic architecture in the background. Pierced handle with a swan at the top. French, Nineteenth Century.

Height, 6⅜ inches.

2026—English Silver Bell

Decorated with a frieze of dancing cupids, cartouches, female masks and garlands of flowers and fruit in relief. Handle with a chased laurel border on the head. London hall mark: 1900.

Height, 5 inches.

2027—German Seventeenth Century Bronze Bell

Decoration of huntsmen on horseback, and two falconers. On the rim is the inscription: "Herboldus Thombergius, Ao 1607."

Illustrated *Height, 5⅝ inches.*

2028—English Silver Bell

A lady in Renaissance costume. First half of the Nineteenth Century.

Height, 9⅛ inches.



2024



2027

ANCIENT GREEK AND ROMAN COINS

2029—Caulonia didrachm, incuse reverse type. Also Macedonia tetradrachm under the Romans; head of Artemis on shield. Good; 2 pieces.

2030—Velia and Neapolis didrachms; grasshopper above lion; Victory flying over the Minotaur; facing both right and left; very good; 3 pieces.

2031—Tarentum didrachm; the Dioscurii riding left. Reverse, Taras riding a dolphin holds a Victory and shield; fine.

2032—Metapontum didrachm. Female profile right. Reverse, large ear of wheat; plow in field; fine.

2033—Ægina didrachm; land tortoise. Reverse, five compartment incuse; very good.

2034—Dyrrhachium didrachm. Cow nursing her calf. Reverse, the plan of the gardens of Alcinous; very good.

2035—Elis drachm, Erythræ hemidrachm, Sinope obolus, and Roman Consular denarius of Poblicia; fine lot; 4 pieces.

2036—Syracuse decadrachm; head of Persephone to left between four dolphins. Reverse, Victory flying over a quadriga. A fine example of this noble coin; rare.

2037—Syracuse gold hecta; head of Hercules in lion-skin headdress to left. Reverse, small female head in sunken disc in quadripartite incuse; fine, scarce.

2038—Rome gold solidus of Tetricus I. Fine portrait. Reverse, Emperor facing left holding an olive branch. Counterfeit by Becker.

2039—Honorius gold solidus. Draped bust with pearl headdress. Reverse, Emperor with foot on a captive, holds a labarum and a Victory. Struck at Constantinople; very fine.

2040—Anastasius gold solidus. Full-faced bust in helmet and decorated armor, with a javelin held over the shoulder. Reverse, a Victory walking left holds a large cross. Constantinople mint; very fine.

2041—Pope Pius VII silver crown, 1800. Also one of Lucca, 1747, showing St. Martin on a horse dividing his cloak with a beggar. Very good; 2 pieces.

MEDALS RELATING TO THE GUTENBERG INVENTION OF PRINTING FROM MOVABLE TYPE

(*Sizes quoted are in sixteenths of an inch—American Scale*)

2042—Johann Gaensefleisch, commonly styled Gutenberg; a collection of medals, 12 of which bear the finest portraits, some depicting his statues; 3 illustrating his press. The most beautiful are those struck for Mr. Hoe, which bear the fur draped portraits and full-length statuesque figure, and the old press, with reverse showing the Hoe octuple press of 1900, with capacity of 192,000 four page newspapers per hour. (Also, the original lead die proofs of this medal.) A scarce and interesting series of 16 pieces. Silver (11); bronze (4); lead (1); size 20 to 45; all different.

2043—Large convex medallion with profiles jugata of Gutenberg, Fust and Schoeffer; bronze, cast and chased by Caqué; size 96 (6 inches).

2044—Medals relating to the Haerlem invention of printing by Lawrence Coster (7 silver and 3 bronze). Also medals of Gutenberg, Frobenius, Franklin, Bodonius, Didot, etc., all relating to typography, which together with those preceding make possibly the finest medallic collection in America on this subject. 10 silver, 10 bronze (1 duplicate); sizes 20 to 44; 20 pieces.

OTHER MEDALS

2045—Poultry yard and horticultural landscape and betrothal medals; by Rivet and Roty; 2 bronze, 1 silver; sizes 32 and 26; 3 pieces.

2046—Bronze tablets illustrating grape culture, die cutting, and Christofle's silverware establishment and the foundation of the School of Oriental Languages. Bronze, 2 silvered; sizes 24x43 to 37x60; 4 pieces.

2047—*Société des Amis des Livres* bust of Paillet, President 1880-1901; and one of the Duc d'Aumale, honorary president 1881-'97; the latter oblong; both from special tablet dies inscribed Robert Hoe; therefore unique. Silver: sizes 36 and 37x39; 2 pieces.

2048—French Academy of Sciences, for the Passage of Venus before the Sun, 1874, and the Mission to Cape Horn, 1882. Also Science measuring the Earth; copper, silvered; sizes 42, 31; 3 pieces.

2049—French National Sharpshooters' medals, by DuBois and Roty; silver; sizes 32 and 36; 2 pieces.

2050—President Carnot's death and funeral 1894; beautifully executed tablet in silver, by Roty; size 36x50.

2051—Coudray's Music medal in silver (size 42). Also Lauer's Dog Show medal for Coethen-Anhalt; copper-silvered, size 30; 2 pieces.

2052—Hans Holbein (silver); Thierry Martens; Girardin; Firmin Didot; Balbi; and Vienna Artists' Ball (silver) medals; 2 silver, 4 bronze; sizes 28 to 34.

2053—Scharff's beautiful Göethe medal. Also Wagner medal with Christ raising the dead girl. Silver; sizes 44 and 24; 2 pieces.

2054—Erasmus tablet by Hans Frei; half-length figure; cast bronze silvered, 43x62. Also Pawlik's portrait of Anton Scharff, bronze tablet; 32x43; 2 pieces.

2055—Maria Theresa, fine bust and view of monument, 1888. Also Dr. Felder's portrait, Vienna, 1877. Both by Scharff. Bronze, size 40; 2 pieces.

2056—Vienna City Hall, 1883 (silver); also Bohemian Savings Bank Semi-Centenary, 1875; elaborately designed medals, the latter copper-silvered; both by Scharff; sizes 44 and 40; 2 pieces.

2056A—Queen Wilhelmina of Holland, copper-silvered. Also the Napoleonic Occupation of Hanover, 1803; the British lion destroying the Treaty of Amiens. Reverse, Victory riding a horse to right. Silver; sizes 38 and 25; 2 pieces.

2056B—Josef Meyer, P. K. Rosegger, Oscar Klinger and Liege Exposition medals; one silver, 21x27; bronze 32 to 44; 4 pieces.

2056C—Scharff's beautifully modelled medallion profile bust of a young woman, 1876; cast in bronze and carefully chased and worked out; size 80 (5 inches).

2056D—Scharff's bronze medallion profile of a young matron facing right; equally beautiful; size 70. Also a duplicate of the preceding; size 80; 2 pieces.

2056E—Du Vivier's Washington before Boston; from the third dies. Silver; size 43.

2056F—Scharff's Washington Hall of Fame medal in silver and bronze; size 44; 2 pieces.

2056G—John Pintard and Egbert Benson Historical Society medal by Brenner, in silver. Also Pratt's Longfellow; bronze; size 40; 2 pieces.

2056H—The Grolier Club medallion of James Russell Lowell, by Calverley. Cast bronze silvered; size 6¾ inches.

2056I—Duplicate, not silvered. Also the Nathaniel Hawthorne by D'Illzach; bronze; sizes 6¾ and 7 inches; 2 pieces.

2056J—Another Lowell, same as last. Also the Edgar Allan Poe by Edith Burroughs; bronze; 6⅞ inches; 2 pieces.

TENTH AFTERNOON'S SALE

SATURDAY, FEBRUARY 25th, 1911

AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH

BEGINNING AT 2.30 O'CLOCK

Catalogue Nos. 2057 to 2278, inclusive

COLLECTION OF SNUFF BOXES



2057

2057—German Porcelain Snuff Box

Gold mounting. Oval, tapering towards the base, and with hinged lid. Painted all over, including the inside of the lid, with marine landscapes and Dutch figures. *Marks:* Swords and K. P. M. German, Meissen about 1730-1740.

Illustrated

Length, 2¾ inches; width, 1¾ inches.

2058—Painted and Enamelled Snuff Box

Silver gilt mountings including an inside lining. Semi-hexagonal, pouch-shape; with hinged lid. Painted in colors and gilding, with vines, flowers, flags and warriors and allegorical figures partly in relief. Underneath the foot are two figures in a landscape.

Length, 2⅞ inches; width, 2⅛ inches.

2059—Porcelain Snuff Box

Silver mounting. Rectangular shape, with hinged lid. Brown ground with basket weave pattern in slight relief. Inside of the lid is a painting showing three court ladies at a play. French, middle of Nineteenth Century.

Length, 2½ inches; width, 1½ inches.

2060—Dresden Porcelain Snuff Box

Silver mounting. Oval, with hinged lid. Turquoise-blue ground. On the outer surface and inside of lid are reserves framed with gold bands containing landscapes with Chinese, Turkish and Dutch figures, painted in colors. About 1730-1740.

Length, 2¾ inches; width, 1¾ inches.

2061—Battersea Enamel Snuff Box

Gilt mounting. Rectangular, rounded at the base; with hinged lid. On the lid is painted a seascape with ships; on the sides flower garlands on a slate-gray ground, and under the foot, in a rocaille frame, a naval combat. Middle of Eighteenth Century.

Length, 2½ inches; width, 2 inches.



2062

2062—French Porcelain Snuff Box

Silver mounting. Semi-hexagonal, pouch-shape; with hinged lid. Decorated all over with paintings of landscapes with personages, except that the inside of the lid has a scene representing a lady and a gentleman seated at a table. Middle of Eighteenth Century.

Illustrated

Length, 3 inches; width, 2¼ inches.

2063—French Porcelain Snuff Box

Gold mounting. Rectangular, with hinged lid. Painted all over with pastoral scenes, except for the inside of the lid on which is a woman half length, holding a domino mask. Middle of Eighteenth Century.

Length, 2¾ inches; width, 2⅛ inches.

2064—English Porcelain Double Snuff Box

Gilt mounting. Rectangular shape, with hinged lids. The white ground with a basket weave in slight relief and the outer surface decorated with landscapes in polychrome; on the inside of the lids landscapes in purple *camaïeu*. Middle of Eighteenth Century.

Length, 3 inches; width, 1⅝ inches.

2065—French Porcelain Snuff Box

Gilt mounting of chased rocaille designs. Rectangular, with a hinged lid which is set with rubies. The outer and inner surfaces are painted with landscapes, cavaliers and ladies. Underneath the foot are flowers *en sémis*. Middle of Eighteenth Century.

Illustrated

Length, 2¾ inches; width, 2 inches.

2066—English Porcelain Double Snuff Box

Silver mounting. Rectangular, with hinged lids. The white ground with a latticed pattern in slight relief has forget-me-nots painted in the squares; on the inside of the lids are pastoral scenes painted in purple-red *camaïeu* on a plain white ground. Middle of Eighteenth Century.

Length, 2¼ inches; width, 1⅝ inches.



2065

2067—German Porcelain Étui

Silver mounting. Quiver shape, with hinged lid. Painted in green *camaïeu* with pastoral scenes, flowers and butterflies. Meissen, middle of Eighteenth Century.

Length, 4⅜ inches; width, 2 inches.

2068—Dresden Porcelain Snuff Box

Gilt mounting. Oval shape, with hinged lid. On the lid and body are painted pastoral scenes in green *camaïeu*, and on the inside of the lid is a lady at her toilet. Underneath the foot flowers *en sémis*. Meissen. *Marks:* Swords. Middle of Eighteenth Century.

Length, 3 inches; width, 2⅜ inches.

2069—German Porcelain Snuff Box

Gold mounting. Rectangular shape, with hinged lid. On the outer surface are painted flowers *en sémis*, on the inside of the lid a gentleman, his wife and child. Middle of the Eighteenth Century.

Length, 3 inches; width, 2½ inches.

2070—English Porcelain Snuff Box

Gold mounting. Rectangular, with hinged lid. Red fish-scale ground. On the outer surface and on the inside of the lid are pastoral scenes painted in enamel colors. Middle of Eighteenth Century.

Length, 3⅜ inches; width, 2¾ inches.

2071—German Porcelain Snuff Box

Silver mounting. Rectangular, with hinged lid. Painted all over with flowers *en sémis*, except for the inside of the lid, on which are three frolicking amorini. Middle of Eighteenth Century.

Length, 3 inches; width, 2½ inches.

2072—French Louis XV Porcelain Snuff Box

Gold mounting. Rectangular, with hinged lid. The ground with a basket weave pattern and flowers in slight relief; on the inside of the lid is painted a landscape with girls bathing. Middle of Eighteenth Century.

Length, 3½ inches; width, 2½ inches.

2073—Porcelain Snuff Box

Silver mounting. Rectangular, with hinged lid. The white ground in basket-weave pattern in slight relief. The outer surface is decorated with forget-me-nots *en sémis*, and on the inside of the lid are flowers, a bird and a basket.

Length, 3¼ inches; width 2½ inches.

2074—French Louis XV Silver Snuff Box

Oval shape and hinged lid. Inserted in the lid is an enamel painting of the "Adoration of the Magi." Gilt lined. Eighteenth Century.

Length, 3 inches; width, 2½ inches.



2076

2075—English Enamelled Snuff Box

Gold mounting. Rectangular, with hinged lid. On and inside the lid are painted pastoral scenes, on the body and underneath the foot figures and landscapes. Eighteenth Century.

Length, 3⅜ inches; width, 2¾ inches.

2076—French Porcelain Snuff Box

Gold mounting. Rectangular, with hinged lid. On the outer surface painted in enamel colors are pastoral scenes, and on the inside of the lid is a lady in shepherdess costume with a landscape background. Middle of Eighteenth Century.

Illustrated

Length, 3¼ inches; width, 2⅝ inches.



2078

2077—English Enamelled Snuff Box

Gold mounting. Rectangular, with hinged lid. On the outer surface are pastoral scenes and landscapes painted in enamel colors and on the inside of the lid is a portrait of a lady holding a dish filled with fruit. Middle of Eighteenth Century.

Length, 3⅛ inches; width, 2½ inches.

2078—French Porcelain Double Snuff Box

Silver mounting. In the form of a barrel with hinged lids at both ends; on the outer surface flowers *en sémis*, and on the inside of the lids pastoral scenes. Eighteenth Century.

Illustrated

Length, 3¼ inches; diameter, 2 inches.



2080

2079—German Porcelain Snuff Box

Gold mounting. Rectangular, with hinged lid. Blue fish-scale ground; the outer surface decorated with pastoral scenes and floral bouquets within gilt scroll frames. On the inside of the lid male and female figures; gilt lined. Middle of Eighteenth Century.

Length, 3¼ inches; width, 2½ inches.

2080—German Porcelain Snuff Box

Gold mounting. Oval, with hinged lid. Rose-red fish-scale ground. Decorated in reserve panels with landscapes and figures; on the inside of lid a pastoral subject. Middle of Eighteenth Century.

Illustrated

Length, 2⅞ inches; width, 2⅜ inches.

2081—French Porcelain Snuff Box

Silver mounting. Rectangular, with hinged lid. On the outer surface, which has a relief decoration, are pastoral subjects painted in enamel colors. Inside the lid a similar decoration. Second half of Eighteenth Century.

Length, 3⅝ inches; width, 2⅝ inches.

2082—German Porcelain Bonbonnière

Gold mounting. The outer surface and inside of lid decorated in polychrome with pastoral subjects. Underneath the foot flowers *en sémis*. Middle of Eighteenth Century.

Illustrated

Height, 2 inches; diameter, 2½ inches.



2082

2083—French Porcelain Snuff Box

Gold mounting. Rectangular, with hinged lid. White ground with lozenge pattern in slight relief. On the inside of the lid is a portrait of a girl holding a music book, painted in enamel colors. Second half of Eighteenth Century.

Length, 3¼ inches; width, 2½ inches.

2084—Old Delft Snuff Box

Silver mounting. Oval, with hinged lid. Decorated with panels of landscape and river views and floral scrolls in Chinese style painted in underglaze blue.

Length, 3⅜ inches; width, 2¾ inches.

2085—German Porcelain Snuff Box

Engraved gold mounting. Rectangular, with hinged lid. Flowers *en sémis* delicately painted in enamel colors; on the inside of the lid a landscape with nymphs and a cupid. Middle of Eighteenth Century.

Length, 3⅜ inches; width, 2¼ inches.

2086—German Porcelain Snuff Box

Silver mounting. Semi-hexagonal, pouch shape, with hinged lid. On the outer surface and inside the lid finely painted pastoral subjects and floral bouquets; gilt lined. Middle of Eighteenth Century.

Length, 3⅜ inches; width, 2⅝ inches.

2087—Battersea Enamel Snuff Box

Gold mounting. Rectangular, with hinged lid. Decorated with pastoral subjects in reserves with rocaille frames gilded and in relief. Middle of Eighteenth Century.

Illustrated

Length, 3½ inches; width, 2¾ inches.



2087

2088—Snuff Box

Silver gilt mounting. Rectangular, with hinged lid. Upon a rose-red ground, having a scale pattern in slight relief, are pastoral scenes in reserves, and flowers; and on the inside of the lid is a *scène galante*. Middle of Eighteenth Century.

Height, 1⅝ inches; length, 3⅜ inches; width, 2¾ inches.

2089—French Enamelled Snuff Box

Gold mounting. Round, with hinged lid. On the lid and sides are park landscapes, and a cavalier and lady. On the inside and underneath the foot are landscapes painted in purple-red *camaïeu*. Second half of Eighteenth Century.

Height, 1¼ inches; diameter, 3 inches.

2090—German Enamelled Snuff Box

Engraved gold mounting. On the lid is painted a plan of Berlin, on the inside of the lid a view of the customs house of Berlin, on the sides, plundering Russian and Austrian soldiers, and underneath a scroll of events in connection with the taking of Berlin in 1760. About 1760.

Length, 3¼ inches; width, 2½ inches.

2091—English Porcelain Snuff Box

Gold mounting. Rectangular, with hinged lid. Decoration of flower sprays, and on the inside of the lid a half-length figure emblematic of sculpture. Chelsea, second half of Eighteenth Century.

Length, 3¼ inches; width, 2½ inches.

2092—French Porcelain Snuff Box

Gold mounting. Round, with hinged lid. On the lid and sides are landscapes with cavaliers and ladies; on the inside of the lid is pictured a *petit lever*, and underneath the foot are amorini in clouds. About 1780.

Height, 1¼ inches; diameter, 3¼ inches.

2093—French Porcelain Snuff Box

Gold mounting. Rectangular, with hinged lid. On the lid is a bust portrait of a woman; inside the lid, on the sides and underneath the foot are pastoral scenes. Middle of Eighteenth Century.

Length, 3 inches; width, 2½ inches.

2094—Chinese Porcelain Snuff Box

Silver mounting. Round, with hinged lid. Decorated in brilliant enamel colors with panels of Chinese domestic and garden scenes, and on the inside of the lid with trees, peonies and birds, underneath, a landscape and river views in rose *camaïeu*. *Circa* 1800. Mounting European, early Nineteenth Century.

Height, 1½ inches; diameter, 2⅝ inches.

2095—German Porcelain Snuff Box

Gold mounting. Rectangular, with hinged lid. The lid has a border of gold geometrical pattern on a yellow ground and a rocaille frame containing flowers *en sémis*. The sides and under part are decorated with floral sprays and inside lid is a lady with a dove. About 1770.

Length, 3¼ inches; width, 2½ inches.

2096—Eighteenth Century Austrian Enamelled Snuff Box

Gold mounting. Octagonal, with hinged lid. Green ground. On the lid is a miniature enamel portrait of Joseph II in a laurel frame, with a border of twisted ribbon and dots on the edge, this in white enamel. On the sides and underneath are trophies. About 1780.

Length, 3 inches; width, 2¼ inches.

2097—Chelsea Porcelain Snuff Box

Silver mounting. Rectangular, with hinged lid. On the lid in enamel painting is a pastoral scene, inside the lid a bust portrait of a girl wearing a large hat, with a landscape background, and on the sides and underneath are floral sprays. End of Eighteenth Century.

Length, 3¼ inches; width, 2⅝ inches.

2098—English Porcelain Snuff Box

Gold mounting. Rectangular, with hinged lid. The white ground has Scroll ornamentation in low relief. In reserve panels are English rural scenes painted in colors, and on the inside of the lid is a half-length portrait of a lady. Middle of Eighteenth Century.

Length, 3¼ inches; width, 2½ inches.

2099—French Porcelain Snuff Box

Gold mounting. Rectangular, with hinged lid. Rose-color ground with white lozenge pattern in slight relief. On and inside the lid and on the outer surface of the body are pastoral scenes in panels with gilt borders. Middle of Eighteenth Century.

Length, 3¼ inches; width, 2½ inches.



2101

2100—Chelsea Porcelain Snuff Box

Gold mounting. Rectangular, with hinged lid. The white ground has a basket-weave pattern in slight relief. On the lid is painted a lady in a landscape, in a rocaille frame; inside the lid is a *conversation galante*, and on the sides and underneath are flowers *en sémis*. Middle of Eighteenth Century.

Length, 3⅛ inches; width, 2½ inches.

2101—English Porcelain Snuff Box

Silver mounting. Oval, with hinged lid. The white ground has flowers *en sémis* and in relief in the paste, and the edges have rocailles partly gilt. On all sides are painted river views and seascapes with ships and figures. On the inside of the lid are a youth, a harlequin and a goat. Middle of Eighteenth Century.

Illustrated

Length, 3¼ inches; width, 2⅝ inches.

2102—Porcelain Snuff Box

Gold mounting. Rectangular, with hinged lid. The decoration on outer surface and inside of lid consists of various figures of dwarfs in caricature painted in polychrome; gilt lined. English (?). First half of Eighteenth Century.

Length, 4¼ inches; width, 2 inches.

2103—English Enamelled Snuff Box

Bronze mounting. Oval, with shaped sides and hinged lid. White ground covered with a gold diaper pattern. On the lid is an enamel painting of a pastoral scene in rocaille frame, and on the inside of the lid and on the sides are floral sprays in small rocaille frames. End of Eighteenth Century.

Length, 3½ inches; width, 3 inches.

2104—English Enamelled Snuff Box

Gold mounting. Rectangular, with hinged lid. Blue ground, with gold rocailles in relief. On the lid is a pastoral scene, and on the sides are landscapes and seascapes, all painted in brilliant enamel colors. Chelsea, middle of Eighteenth Century.

Length, 3½ inches; width, 2¾ inches.

2105—Repoussé Silver Gilt Snuff Box

Quatrefoil, with hinged lid. The lid has an inserted Meissen porcelain plaque decorated with a camp scene in enamel painting. Dresden, about 1730. Silver marks: A. T. C.

Length, 3¾ inches; width, 3⅛ inches.

2106—Repoussé Silver Snuff Box

Companion to the preceding, No. 2105. Dresden about 1730. Silver marks: A. T. C.

Length, 3¾ inches; width, 3⅛ inches.

2107—Italian Majolica Snuff Box

Gilt mounting. Rectangular shape, with hinged lid. On the lid is Delilah shearing Samson, and underneath is Samson pulling down the pillars of the temple; on the sides masks and amorini; all painted in low tones of yellow, brown and blue. Castelli about 1700.

Length, 3½ inches; width, 2½ inches.

2108—Porcelain Snuff Box

Gilt mounting. Rectangular, with hinged lid. On the outer surface and on the inside of the lid are children at play painted in brilliant enamel colors within gilt floriated frames. English (?). Middle of Eighteenth Century.

Length, 3½ inches; width, 2¾ inches.

2109—German Porcelain Snuff Box

Gilt mounting. Rectangular shape, with hinged lid. Blue fish-scale ground. Polychrome decoration of pastoral scenes in gold rocaille frames. Middle of Eighteenth Century.

Length, 3½ inches; width, 3 inches.

2110—English Enamelled Snuff Box

Silver mounting, with chased garland of fruit. Rectangular, with hinged lid. On the lid and sides are episodes of a siege and a battle by land and naval forces, and on the inside of the lid is a figure of Renown. Worcester, middle of Eighteenth Century.

Length, 3⅝ inches; width, 2¾ inches.

2111—Battersea Enamel Snuff Box

Gilt mounting. Rectangular, with hinged lid. The outer surface decorated with vines and rocailles in relief and gilt, and reserves of birds of rich plumage. Middle of Eighteenth Century.

Length, 4 inches; width, 3 inches.

2112—Large English Porcelain Snuff Box

Gold mounting. Rectangular, with hinged lid. On the lid and sides are pastoral scenes and landscapes in polychrome and on the inside of the lid is a bouquet of flowers. Second half of Eighteenth Century.

Length, 4⅞ inches; width, 3¾ inches.

2113—Two Snuff Box Panels

A. Shuttle shape, with enamel painting of a lady holding in her hand a quill pen, and a border of blue and gold enamel, with white beading in imitation of pearls. Chelsea, second half of Eighteenth Century.

Length, 3½ inches; width, 1⅞ inches.

B. Octagonal panel framed in gilt metal; polychrome enamel painting of the "Pieta" after Van Dyke. French, beginning of Nineteenth Century.

Length, 3 inches; width, 2½ inches.

2114—Two Snuff Box Panels

A. Copper, rectangular panel. Enamel painting in a white reserve on lavender ground of a pastoral scene; the reverse with a *scène galante*. French, middle of Eighteenth Century.

Length, 3¼ inches; width, 2½ inches.

B. Rectangular panel, with painting of a pastoral scene in green *camaïeu* on a white ground. On the reverse a polychrome painting of the "Departure of Adonis" after Titian. French, middle of Eighteenth Century.

Length, 3⅛ inches; width, 2⅜ inches.



2116

2115—English Ivory Snuff Box

With bust portrait of a young woman (Mrs. Herbert) in a white dress and lace mop cap, framed in gold. Lined with horn. About 1800.

Diameter, 2⅛ inches.

2116—French Ivory Snuff Box

Oval medallion, with the bust portrait of an officer of the Chasseurs de la Garde Imperiale, in full dress uniform, framed in engraved and chased silver. Lined with horn. About 1810.

Illustrated *Diameter, 2⅝ inches.*

2117—French Eighteenth Century Ivory Snuff Box

Gold mounting. Bust portrait of Louis XV, framed in gold. Second half of Eighteenth Century.

Diameter, 2½ inches.

2118—English Ivory Snuff Box

Oval medallion, with a bust portrait of a lady in a gray dress. Lined with horn. About 1800.

Diameter, 2⅝ inches.

2119—French Ivory Snuff Box

With bust portrait of a gentleman in a black coat, on a landscape background; framed in chased gold. About 1820.

Diameter, 2½ inches.

2120—French Ivory Snuff Box

With bust portrait of a gentleman in blue coat and wearing an elaborate stock, on grayish-green ground, framed in gold. Lined with horn. About 1820.

Diameter, 2⅞ inches.

2121—English Ivory Snuff Box

Oval medallion with bust portrait of a young woman wearing a white dress and her coiffure elaborately puffed, framed in gold. Lined with tortoise shell. About 1800.

Diameter, 2¾ inches.

2122—English Eighteenth Century Snuff Box

With bust portrait of a gentleman in a dark blue coat, on gray ground. Lined with horn. About 1790.

Diameter, 2¾ inches.

2123—English Ivory Snuff Box

In gold mounting. With bust portrait of a lady in white dress and straw hat, on greenish-brown ground, framed in gold. Lined with horn. About 1800.

Illustrated *Diameter, 2⅝ inches.*



2123

2124—English Ivory Snuff Box

With bust portrait of a lady in a black dress and wearing a necklace and earrings. Lined with tortoise shell. About 1830.

Diameter, 3 inches.

2125—English Ivory Snuff Box

In gold mounting. Inserted in the cover is a blue wedgewood panel, with bacchanalian figures exquisitely modelled in relief in white on a blue ground framed in gold. Lined with tortoise shell. About 1800.

Diameter, 3 inches.

2126—French Ivory Snuff Box

Lined with horn. With bust portrait of a lady in a violet-blue dress, on gray ground. Signed: "Prenoil."

Diameter, 3⅛ inches.



2127

2127—English Eighteenth Century Ivory Snuff Box

With bust portrait of a lady in a green and white dress on a gray ground, framed in gold. Lined with horn. About 1780.

Illustrated *Diameter, 3¼ inches.*

2128—French Eighteenth Century Ivory Snuff Box

With bust portrait of Robespierre, framed in gold. Lined with tortoise shell. About 1795.

Diameter, 3 inches.

2129—French Ivory Snuff Box

With bust portrait of a lady in white dress and blue bodice, with a rose garden in the background, framed in gold. Lined with tortoise shell. Signed: Bélin. About 1810.

Diameter, 3 inches.

2130—English Eighteenth Century Ivory Snuff Box

Lined with horn. In gold mounting. With three-quarter length portrait of a gentleman in a gray coat, framed in gold. Lined with tortoise shell. About 1700.

Diameter, 3 inches.

2131—English Eighteenth Century Ivory Snuff Box

With bust portrait of a lady in a brocaded gown and wearing a mop cap, framed in gold. Lined with tortoise shell. About 1795.

Illustrated *Diameter 3⅛ inches.*

2132—French Ivory Snuff Box

With portrait of an architect in a black coat and waistcoat, high stock and shirt sleeves; in the background is a Doric temple.

Diameter, 2¾ inches.



2131

2133—English Ivory Snuff Box

With bust portrait of an elderly lady in a green dress and lace cap, framed in gold. Lined with tortoise shell. About 1830.

Diameter, 3 1-3 inches.

2134—French Ivory Snuff Box

With horizontal flutings. Bust portrait of a gentleman in blue coat, brocade vest and lace jabot. Lined with tortoise shell. About 1800.

Diameter, 3 inches.

2135—French Ivory Snuff Box

Lined with horn. In silver mounting. With bust portrait of a girl in a white dress and wearing a string of pearls, framed in silver. Lined with tortoise shell. Signed: "Barroin."

Diameter, 3¼ inches.

2136—French Ivory Snuff Box

With bust portrait of a gentleman in a dark blue coat, and wearing a jabot. Lined with horn. Signed: "Pinet, 1807."

Diameter, 3⅜ inches.

2137—French Ivory Snuff Box

With three-quarter length portrait of a lady in white dress and black cloak; framed in gold. Lined with horn. Signed: Sambad.

Diameter, 3⅛ inches.

2138—English Ivory Snuff Box

With three-quarter length portrait of a lady in a lavender dress and wearing a large feathered hat; framed in gold with enamelled blue and white ornaments. Nineteenth Century.

Diameter, 3¼ inches.



2139

2139—French Louis XVI Ivory Snuff Box

With bust portrait of a lady richly gowned and wearing a large hat with feathers; framed with gold. Lined with tortoise shell. About 1780.

Illustrated *Diameter, 3⅜ inches*

2140—Oblong French Snuff Box

In gold mounting and with gold hinge. Lacquered to represent *lapis-lazuli*. Bust portrait of a gentleman in a blue coat and wearing a white wig; frame and hinge of gold. Lined with tortoise shell. About 1780.

Diameter, 3⅜ inches

2141—English XVIII Century Snuff Box

Chased gold mounting. The box is covered with red lacquer. Bust portrait of a lady in a pale blue dress and a flowing veil; in the background are a curtain and a vase. Lined with tortoise shell. About 1780.

Diameter, 2½ inches.



2144

2142—French Louis XV Snuff Box

Silver mounted. Lacquered to resemble agate. Oval miniature bust portrait of a gentleman, framed in silver. Lined with tortoise shell. Middle of the Eighteenth Century.

Diameter, 2⅞ inches.

2143—French Snuff Box

Lacquered to resemble porphyry. With bust portrait of a lady wearing a black lace dress, a shawl and bonnet; framed in gold. About Eighteenth Century.

Diameter, 3 inches.

2144—French Eighteenth Century Mother of Pearl Snuff Box

Lined with horn. In silver mounting. Bust portrait of a girl in a white dress with a blue ribbon in her hair. About 1780.

Illustrated *Diameter, 2½ inches.*

2145—French Snuff Box

With minute gilt stars inlaid on a blue lacquered ground. Bust portrait of a gentleman in profile painted in *grisaille* on a black ground; framed in chased gold. Lined with tortoise shell. About 1820.

Diameter, 2⅞ inches.

2146—Empire Snuff Box

Red lacquer, with incised ornamentation. Three-quarter length portrait of a lady in a white dress and a red scarf, and wearing a laurel wreath; framed in gold. Lined with tortoise shell. About 1810. (Empire.)

Diameter, 3 inches.

2147—Empire Snuff Box

Green lacquer, with gold wire bands. Bust portrait of a lady in a lace gown and wearing a pink silk and white lace cap; framed in chased gold. Lined with tortoise shell. About 1810. (Empire.)

Diameter, 3 inches.



2149

2148—French Snuff Box

Lacquered to resemble porphyry. With bust portrait of a gentleman in a gray coat, red waistcoat and wearing a jabot. About 1800.

Diameter, 2⅞ inches.

2149—French Eighteenth Century Tortoise Shell Snuff Box

Bust portrait of an artist in a coat of pink, green and white stripes on a gray ground, surrounded by a gold frame of rocailles in several tints and exquisitely chased. About 1770.

Illustrated *Diameter, 2½ inches.*

2150—French Snuff Box

Red lacquer. With three-quarter length portrait of a lady in a red dress with a Persian scarf on her arm; framed with gold. Lined with tortoise shell. Signed: "Edouard Lienard." 1817.

Diameter, 3 inches.

2151—French Eighteenth Century Miniature Box

Yellow tortoise shell. Bust portrait of a gentleman, with a seascape in the background; framed in gold. About 1780.

Diameter, 1⅞ inches.

2152—French Louis XVI Tortoise Shell Snuff Box

The rim of lid inlaid with gold and silver and ornamented with a miniature portrait of a gentleman, painted in oil on copper and set within a gold band. About 1780.

Diameter, 2⅝ inches.

2153—Empire Snuff Box

Translucent tortoise shell. With bust portrait of a girl in a white dress. About 1810. (Empire.)

Diameter, 2½ inches.

2154—French Eighteenth Century Tortoise Shell Snuff Box

With medallion relief. Bust portrait of Louis XV in profile; gilt finish. Middle of Eighteenth Century.

Illustrated *Diameter, 2⅞ inches.*



2154

2155—English Tortoise Shell Snuff Box

In engraved gold mounting. With bust portrait of an elderly lady in a white dress and cap; framed in chased gold. About 1810.

Diameter, 2⅝ inches.

2156—English Eighteenth Century Tortoise Shell Snuff Box

In chased and engraved gold mounting. Bust portrait of a gentleman in a green coat, and wearing a high stock and jabot. Second half of Eighteenth Century.

Diameter, 2½ inches.

2157—French Tortoise Shell Snuff Box

The lid inlaid with gold and ornamented with a bust portrait of a lady in a Directoire costume; framed in gold. About 1800.

Diameter, 2⅜ inches.



2160

2158—French Louis XVI Snuff Box

Translucent yellow tortoise shell, inlaid with minute gold stars. Small oval bust portrait of a lady in blue dress and wearing a lace cap. End of Eighteenth Century.

Diameter, 2½ inches.

2159—French Eighteenth Century Snuff Box

Translucent yellow tortoise shell. *Grisaille* miniature *en camaïeu* of a nude youth kissing a maiden before a love altar. Initial: "T. T."

Diameter, 2½ inches.

2160—French Louis Seize Snuff Box

Tortoise shell, mounted in chased gold. Bust portrait of a young lady, framed in gold, painted on brownish-gray ground, and on the inside cover is an allegorical figure painted in *grisaille*. About 1790.

Illustrated *Diameter, 2⅜ inches.*

2161—French Tortoise Shell Snuff Box

With three-quarter length portrait of a lady wearing a purple-blue dress, a lace cap, and with flowers in her hand; framed with gold. Signed: "Antoinette Bonnet, 1816."

Diameter, 3 inches.

2162—French Tortoise Shell Snuff Box

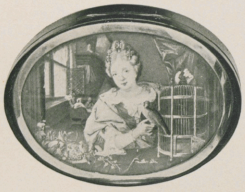
With three-quarter length portrait of a lady in a pale blue dress and red cloak, on a sage-green ground. Signed: "Sarrazin, fec."

Diameter, 3 inches.

2163—French Eighteenth Century Tortoise Shell Snuff Box

Head of a man in profile and wearing a periwig, executed in *grisaille* on a black ground, and framed in chased gold. About 1790.

Diameter, 2⅞ inches.



2165

2164—French Tortoise Shell Snuff Box

With bust portrait of a gentleman wearing a gray coat with red lapels, and a white and blue neckerchief, framed in gold. Painted on gray ground. Signed: "Hauré."

Diameter, 2½ inches.

2165—Oval French Louis XIV Snuff Box

Tortoise shell, with hinged lid; finely painted panel with a three-quarter length portrait of a lady with a parrot perched on her hand, seated at

a table upon which is a cage and some fruit; in the background two old women and a man are seated at an open window. First half of Eighteenth Century. *Illustrated*

Length, 3¼ inches; width, 2⅜ inches.

2166—French Louis XVI Tortoise Shell Snuff Box

With small oval bust portrait of a gentleman in a drab coat and wearing a jabot, framed in gold. End of Eighteenth Century.

Diameter, 2¾ inches.

2167—Empire Tortoise Shell Snuff Box

Rimmed with gold. Profile bust portrait of a girl in a gray and white dress, on a blue ground, framed in gold. About 1810.

Diameter, 3 3-16 inches.

2168—English Snuff Box

Black ground, with white horizontal thread bands on a grayish-blue lacquer ground. Bust portrait of a young lady wearing a blue coat and a lace cap; framed in gold. Lined with tortoise shell. About 1810.

Diameter, 3 inches.

2169—French Louis XV Tortoise Shell Snuff Box

Inlaid with gold stars. Decorated panel depicting a young girl seated by a brook and bathing her feet, with her pet dog at her side. Landscape background, framed in chased gold. Middle of Eighteenth Century.

Illustrated *Diameter, 2½ inches.*



2169

2170—French Eighteenth Century Tortoise Shell Snuff Box

Bust portrait of a gentleman in a red coat, green waistcoat, and wearing a jabot, painted on a gray ground; framed in gold. Second half of Eighteenth Century.

Diameter, 2¾ inches.

2171—English Eighteenth Century Tortoise Shell Snuff Box

Bust portrait of a lady with her right hand at her breast holding up a gauze drapery, painted on a grayish-green ground, and framed in gold. About 1790.

Diameter, 2⅞ inches.

2172—Empire Tortoise Shell Snuff Box

With three-quarter length portrait of a lady seated in a red chair at a green table with an open book before her; framed in chased gold. About 1810.

Diameter, 2⅞ inches.



2175

2173—French Tortoise Shell Snuff Box

Bust portrait of a lady, with a green drapery in the background; framed in chased gold. About 1830.

Diameter, 2⅞ inches.

2174—French Eighteenth Century Tortoise Shell Snuff Box

With bust portrait of an elderly gentleman in a gray coat, on a green ground. Signed: Berjon.

Diameter, 3 inches.

2175—French Eighteenth Century Snuff Box

Tortoise shell, profusely ornamented with inlaid gold and rimmed with chased gold. Oval bust portrait of a lady in a blue dress, with roses in her hair and on her dress. About 1780.

Illustrated *Diameter, 2½ inches.*

2176—French Eighteenth Century Tortoise Shell Snuff Box

Rimmed with silver. With portrait of a seated gentleman wearing a black coat, lace sleeves and jabot, with an open book before him, and in the background a landscape. About 1720.

Diameter, 2⅞ inches.

2177—French Tortoise Shell Snuff Box

With three-quarter length portrait of a young lady in a garden gathering flowers; framed in chased gold. Signed: "1804 B."

Diameter, 3 inches.

2178—English Tortoise Shell Snuff Box

Bust portrait of a lady wearing a lavender dress, painted on grayish-green ground, and framed in gold. About 1810.

Diameter, 3⅛ inches.



2179

2179—French Eighteenth Century Snuff Box

Translucent tortoise shell, profusely inlaid with a gold pin-head pattern. With oval bust portrait of a young lady in a blue dress standing by a table upon which a pet dog is lying; framed in chased gold. Middle of Eighteenth Century.

Illustrated *Diameter, 2½ inches.*

2180—English Eighteenth Century Tortoise Shell Snuff Box

With bust portrait of an elderly gentleman in a gray coat, and wearing a large neckerchief. First half of Eighteenth Century.

Diameter, 3 inches

2181—English Eighteenth Century Tortoise Shell Snuff Box

Oval medallion, with bust portrait of a young lady in a pale blue gown with white puffed sleeve; framed in gold. Signed: "Dun."

Diameter, 3⅛ *inches.*

2182—French Eighteenth Century Tortoise Shell Snuff Box

With bust portrait of a gentleman in a brown coat with black stripes, and flowered waistcoat, and wearing an elaborate jabot; framed in gold. Signed: "Dufour."

Diameter, 2⅞ *inches.*

2183—French Tortoise Shell Snuff Box

With bust portrait of a lady in a blue dress, on a landscape background, framed in chased gold. Signed: "Tillier."

Diameter, 3⅞ *inches.*

2184—French Louis XVI Tortoise Shell Snuff Box

Oval medallion, with bust portrait of a lady; framed in gold. Signed: H. H. End of Eighteenth Century.

Diameter, 2⅜ *inches.*

2185—French Tortoise Shell Snuff Box

In engraved gold mounting. With three-quarter length portrait of a girl in a garden gathering fruit; framed in chased gold. About 1820.

Diameter, 3 *inches.*

2186—French Eighteenth Century Snuff Box

Tortoise shell, mounted in chased gold. Bust portrait of a lady wearing a lavender dress with lace sleeves, painted on a gray ground. About 1780.

Diameter, 2½ *inches.*



2187

2187—French Eighteenth Century Tortoise Shell Snuff Box

Translucent amber color. Bust portrait of a gentleman in a green coat, with a red and blue neckerchief, painted on gray ground and framed in gold. Signed: "Fillers f 1793."

Illustrated *Diameter,* 2⅞ *inches.*

2188—French Tortoise Shell Snuff Box

The box is covered with brown lacquer; the edge of the cover has a border of gold pin-heads. Bust portrait of a lady in a brown dress and lace ruff on a green ground, framed in gold. About 1820.

Diameter, 3 *inches.*



2191

2189—French Eighteenth Century Tortoise Shell Snuff Box

Profusely inlaid with minute gold stars. Bust portrait of a lady in a blue skirt and blue dotted lace waist, framed in chased gold. Signed: "Pinet." 1803.

Diameter, 3 *inches.*

2190—English Eighteenth Century Snuff Box

The outside red lacquered and incrusted with a profusion of gold stars. Three-quarter length portrait of a lady seated in a park looking at a miniature portrait in the locket of her necklace, framed in chased gold. About 1790.

Diameter, 3⅛ *inches.*

2191—English Snuff Box

The box painted with a honeycomb pattern on a yellow lacquered ground. Bust portrait of a lady, in a black waist and white lace collar, and wearing a large straw hat, painted on a gray ground. English, about 1800.

Illustrated *Diameter,* 3⅛ *inches.*

2192—English Tortoise Shell Snuff Box

With bust portrait of an elderly lady wearing a white gown and lavender coat, framed in gold, on a gray ground. About 1810.

Diameter, 3⅛ *inches.*

2193—English Tortoise Shell Snuff Box

Rimmed with gold. Bust portrait of a young girl with her hair in curls under a large hat, painted on a gray ground, and framed with gold. Beginning of Nineteenth Century.

Diameter, 3¼ *inches.*



2195

2194—French Eighteenth Century Tortoise Shell Snuff Box

In chased gold mounting. With bust portrait of Talma, the famous tragedian, in a red costume, framed in chased gold. Signed: "D. Paillol 1799."

Diameter, 3⅛ *inches.*

2195—French Eighteenth Century Tortoise Shell Snuff Box

With bust portrait of a gentleman wearing a lavender coat and lace jabot, on a gray ground. Signed: "Rouvier."

Illustrated *Diameter,* 2⅞ *inches.*

2196—English Rectangular Tortoise Shell Snuff Box

With hinged lid. Bust portrait of an old gentleman in a blue coat and waistcoat, framed in burnished gold. About 1820.

Length, 3⅝ inches; width, 2⅜ inches.

2197—French Tortoise Shell Oval Snuff Box

With hinged lid. Bust portrait of a gentleman in a blue coat and elaborate jabot. Signed: "L. Thewenet, 1819."

Length, 3½ inches; width, 2⅝ inches.

2198—English Tortoise Shell Snuff Box

With bust portrait of a gentleman in blue coat, with white lining, framed in chased gold. About 1800.

Diameter, 3 inches.

2199—French Tortoise Shell Snuff Box

Translucent amber color. With bust portrait of a lady in a black dress, on a gray ground, framed with burnished gold. Signed: "Dagety."

Diameter, 3⅝ inches.



2200

2200—French Eighteenth Century Snuff Box

Tortoise shell, profusely inlaid with gold. Bust portrait of a gentleman in a blue coat with yellow waistcoat and lace jabot, framed in chased gold. About 1780.

Illustrated *Diameter, 2½ inches.*

2201—French Louis XVI Snuff Box

Tortoise shell. Three-quarter length portraits of two children, one nude, the other partly draped, and holding a painter's brushes and palette, framed in gold. End of Eighteenth Century.

Diameter, 3½ inches.

2202—French Tortoise Shell Snuff Box

Bust portrait of a lady in a dark blue dress with ribbon bands on her hair, framed in chased gold. Signed: "Rouvier."

Diameter, 3⅜ inches

2203—French Snuff Box

Black ground with clouded gold decoration. Three-quarter length portrait of a girl wearing a white lace dress and a blue and white scarf, framed in gold. About 1810.

Illustrated *Diameter, 3½ inches.*



2205

2204—English Eighteenth Century Snuff Box

Tortoise shell, rimmed with chased gold. On the lid a portrait of a young lady in three-quarter length standing by a table upon which is a vase of flowers, painted on a light blue ground. Underneath, a bust portrait of a gentleman in a blue coat, on a gray ground. Last third of the Eighteenth Century.

Diameter, 3⅛ inches.

2205—French Eighteenth Century Snuff Box

Oval bust portrait of a lady wearing a blue dress, a black and white lace cape and cap. Inscribed: "*Maria Felicita Di Savoja D'anni* 1 *L.*" Middle of Eighteenth Century.

Illustrated *Diameter, 3⅛ inches.*

2206—Tortoise Shell Snuff Box

With bust portrait of a gentleman in a dark blue coat, white waistcoat and neckerchief, framed in gold. Signed: "Mathera fec."

Diameter, 3⅛ inches.

2207—French Tortoise Shell Snuff Box

With three-quarter length portrait of a child in a pale blue dress, in a garden gathering fruit. Signed: "Le Tellier."

Diameter, 3⅝ inches.

2208—French Snuff Box

Brown lacquered with a black basket-weave pattern. Bust portrait of a Spanish gentleman in a red waistcoat and wearing an elaborate neck scarf, framed in gold. About 1820.

Diameter, 3 inches.



2209

2209—French Tortoise Shell Snuff Box

Three-quarter length portrait of a lady, in a purple-blue dress with white scarf; landscape background; framed in gold. Signed: "M. Gabriel le Capet." About 1800.

Illustrated *Diameter, 3⅛ inches.*

2210—English Eighteenth Century Snuff Box

Amber color, translucent tortoise shell. Bust portrait of a lady in a lace hat and wearing a lace cape, frame in chased gold. About 1780.

Diameter, 3 inches.

2211—French Eighteenth Century Snuff Box

Rimmed with gold. Bust portrait of a girl in a blue dress and a plaid scarf, wearing pearls in her hair, after Carlo Dolci. Second half of Eighteenth Century.

Diameter, 3¼ inches.

2212—English Eighteenth Century Tortoise Shell Snuff Box

Three-quarter length portrait of a mother and her child seated beside a table upon which there is a vase of flowers. About 1790.

Diameter, 3½ inches.

2213—English Eighteenth Century Tortoise Shell Snuff Box

Bust portrait of a lady in a blue coat, with lace ruff; landscape background, with cascade in the distance, framed in gold. About 1790.

Illustrated *Diameter, 2¾ inches.*



2213

2214—French Tortoise Shell Snuff Box

Lined and mounted with gold. The central panel of lid is framed in a gold laurel wreath of delicate workmanship. The thumb-piece is of rocaille design and beautifully chased. First half of Nineteenth Century.

Diameter, 3½ inches.

2215—French Tortoise Shell Snuff Box

Translucent amber color. With three-quarter length portraits of Josephine (first wife of Napoleon) in a white dress, with one arm on the shoulder of her son, Prince Eugene de Beauharnais, who wears a red and green coat; framed in burnished gold. Paris, about 1805.

Diameter, 2¾ inches.

2216—English Eighteenth Century Snuff Box

Rimmed with chased gold. The box is entirely covered with lacquered paintings; on the cover Medea with her two children seated on the steps of a palace; on the sides palace scenes and landscapes and trophies, and underneath, the hall of a palace with a plumed helmet on the ground and a crown with cushion on a table; all in sombre colors of red, brown, green and yellow on a greenish-yellow ground. Second half of Eighteenth Century.

Diameter, 3¼ inches.

2217—Empire Tortoise Shell Snuff Box

Bust portrait of a girl in a white dress, on a clouded pink ground, framed with gold. Signed: "Vallée." About 1810.

Illustrated *Diameter, 3½ inches.*



2217



2220

2218—Round Snuff Box

Rimmed with chased gold. The box is covered with paintings, the subjects taken from Dutch pictures, after Adrian Brower and Van Ostade. Beginning of Nineteenth Century.

Diameter, 3 inches.

2219—English Eighteenth Century Tortoise Shell Snuff Box

Three-quarter length portrait of a lady seated in a garden, with her arm resting on a brick wall which is covered with roses. Signed: "D. M. 1790." Eighteenth Century.

Diameter, 3⅛ inches.

2220—English Eighteenth Century Snuff Box

The outside lacquered in a Scotch plaid of red, green and white. Oval bust portrait of a girl painted in the manner of Cosway. Gold mounting consisting of plain bands, a chased and engraved twisted ribbon border, a frame to the miniature, and a richly engraved thumb-piece. About 1790.

Illustrated *Diameter, 3⅛ inches.*

2221—English Snuff Box

Burl maple, lined with tortoise shell. Oval panel with bust portrait of a gentleman in dark blue coat wearing a jabot. About 1820.

Illustrated *Diameter, 4⅛ inches.*



2221

2222—Gold French Snuff Box

Oval shape, with hinged lid. Chased and engraved lozenge patterns and flowers. On the lid are three oval enamel paintings, the central and larger one with a figure of a kitchen maid, the others with small landscapes. First half of Nineteenth Century. *Mark:* F. F. Crown and *fleur-de-lis*.

Length, 2 inches; width, 1⅛ inches.

2223—French Louis XV Gold Double Patch Box

Octagonal, with hinged lid. On the lid is a richly chased medallion with Cupid in a landscape, and pierced gold ornaments in the corners, set in a field of mother-of-pearl, which is decorated with a fine lozenge pattern in gold inlay underneath a mother-of-pearl panel, with a chased gold medallion. On the inside of the lid is a miniature painting of a *genre* subject.

Length, 2½ inches; width, 2 inches.

2224—Silver Gilt Turkish Snuff Box

Flat oval shape, with hinged lid. Inlaid with decorated porcelain panels and studded with steel.

Length, 3⅛ inches; width, 2¼ inches.

2225—Louis XVI Rock Crystal Snuff Box

Oval, with hinged lid. Mounted in gold of exquisite workmanship. French. Eighteenth Century.

Length, 2¼ inches; width, 1¾ inches.



2226

2226—Gold French Louis XVI Snuff Box

Oval shape, with hinged lid. All the edges have a border of gold wire arabesques on dark blue ground. In the centre of the lid is an oval enamel miniature painting of an old man and a youth in the foreground, and a battle scene in the distance; the surface is covered with panels of turquoise-blue enamel of translucent quality. About 1770. Gold marks.

Illustrated

Length, 3⅜ inches; width, 2¼ inches.

2227—Silver Snuff Box

Rectangular, with hinged lid. Chased niello decoration, consisting of foliated borders on the sides, and a panel on the lid with a view of a town. Maker's mark: H. A. and dated "1857."

Length, 3¼ inches; width, 1⅜ inches.



2228

2228—Gold French Louis XV Snuff Box

Rectangular, with hinged lid. Chased and engraved floral and rocaille motives on the lid, and a medallion painted in brilliant enamels of a mother with her two children. Underneath, a painting of a lady playing with a parrot. The fluted sides are embellished with richly chased flowers, fruits and garden implements. Maker's mark: L. P. D. Paris gold date letter 1760-1761. Paris, poinçon de décharge 1756-1761.

Illustrated

Length, 2½ inches; width, 1⅞ inches.

2229—English Gold Snuff Box

Rectangular, with hinged lid. Panels of chased diaper pattern and bordered with chased floral scrolls which are filled in with *bleu-de-roi* enamel. Mark.

Length, 3½ inches; width, 2⅛ inches.

2230—English Gold Snuff Box

Flat oblong, with hinged lid. On the lid and underneath, diaper patterns with panels containing mermaids and floral rosettes chased in relief. The borders of foliated designs within circles and the edges with a twisted ribbon band, all chased in relief. *Mark:* 18K.

Length, 3⅜ inches; width, 2¾ inches.



2231

2231—Louis XV Snuff Box

Carved and polished amethyst, beautifully mounted in gold. The embellishments consist of figures of amorini, cornucopias, an altar and masks chased in relief within a frame of rocailles. A band of leaf scrolls and floral festoons completes the embellishments. French.

Illustrated

Length, 2½ inches; width, 2 inches.

2232—Gold Snuff Box

Rectangular, with hinged lid. Repoussé, chased and engraved decoration of a figure subject, "The Invalid," within a rocaille frame. The sides ornamented with floral motives. Middle of the Eighteenth Century.

Length, 3 inches; width, 2½ inches.

2233—French Gilt Snuff Box

Rectangular, with hinged lid. Repoussé and chased ornamentation, consisting of a wide rocaille border on the lid joined to a column in the centre, on which stands a cupid. The open space on both sides is filled in with gray onyx. Decorative subjects with mermaids, amorini, a palace and rocailles on the sides.

Length, 2⅞ inches; width, 2⅛ inches.



2234

2234—French Gold Snuff Box

Flat, rectangular shape, with double lid in the style of Louis XVI. On the lid is a chased and engraved panel of a cupid and dog in a landscape on matted ground, and a pierced border of foliage and arabesques, the open spaces being filled in with tortoise shell. On the inner lid is an oval miniature portrait of the artist Zuicke and his wife, painted by the artist himself. *Illustrated*

Length, 3⅛ inches; width, 2¼ inches.

2235—German Silver Snuff Box

Oval shape, with hinged lid. On the lid is an enamel miniature portrait of a young lady signed Louise Kugler (a well-known French enamel

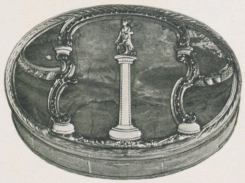
painter who was often commissioned by the Government). The sides are ornamented with square and oblong panels with chased floriated patterns. On the inside of the lid is the date 1804. Late Eighteenth, or early Nineteenth Century.

Length, 2½ inches; width, 2 inches.

2236—Louis Quatorze Snuff Box

Mother-of-pearl mounted in gold. Rectangular, with hinged lid. The lid has a relief carving representing a scene with a warrior and three classical personages against an architectural background, set within a pierced and chased gold rocaille border. The sides and under part are finely carved with a star and scroll pattern. First half of Eighteenth Century.

Length, 2¾ inches; width, 2¼ inches.



2237

2237—Gold French Louis XV Snuff Box

Oval, with hinged lid, and an outer covering of green jasper. All the edges have a border of chased gold in two tints. In the centre of the lid, in chased gold, is a female figure representing Music, standing on a column, within a shaped rococo frame border set with rubies. About 1760. Was in the possession of the Duke of Wellington and later in that of the Duke of Cambridge, at whose sale it was purchased for Mr. Hoe. *Illustrated*

Length, 3½ inches; width 2¼ inches.

2238—Louis Quinze Gold Snuff Box

Rectangular, with hinged lid. The lid, sides and underneath have miniature paintings of sporting subjects, after designs of Audry, under glass, and bordered with rocailles and cartouches, chased in gold of two tints. Maker's mark.

Length, 3¼ inches; width, 2¼ inches.

2239—Gold French Snuff Box

Rectangular shape, with hinged lid. The lid, sides and underneath panelled with enamel paintings of German domestic scenes within borders of chased foliated and ornamental designs. Maker's mark: M. Paris gold standard mark: 1819-1838.

Length, 3⅜ inches; width, 2⅜ inches.



2240

2240—Gold French Louis XVI Snuff Box

Oval, with hinged lid. Violet damasked enamelled field separated by a white enamel beading from the border of red and green wire enamel flowers and leaves in relief on a gold matted ground at the edges. In

the centre of the lid is an oval miniature painting showing two women, one carrying a basket of flowers on her head; the frame of the medallion repeats the border design. Maker's mark: J. B. Paris gold date letter 1777-1778. Poinçon de décharge. 1774-1780.

Illustrated

Length, 2¾ inches; width, 2 inches.

2241—Gold French Louis XV Snuff Box

Oval, with hinged lid. On the lid is an oval enamelled miniature of allegorical figures representing Music, which is separated by a blue enamelled field from the green enamel ovolo border on the edge. The sides and bottom have richly chased and engraved decoration of vases, quivers, bows and musical instruments, within scalloped borders. Middle of Eighteenth Century.

Length, 2⅛ inches; width, 1½ inches.

2242—Gold French Louis XVI Snuff Box

Oval, with hinged lid. The lid is occupied by an enamel painting of a mother and two children in a landscape with three sheep, and has a border of half-pearls on the edge; the sides and bottom are decorated with a foliated ornamentation of gold wire set with green and red wire enamel and a border of white on dark blue enamel ground. Maker's mark: G. R. C. About 1790.

Length, 2⅝ inches; width, 1¾ inches.



2243

2243—Louis Seize Snuff Box

Oval, with hinged lid. Green translucent enamel field with inlaid moss agates. The lid is edged with a twisted ribbon border of gold of two tints in relief, and has in the centre an oval porcelain plaque, with miniature painting showing a gentleman crowning a lady at whose feet are two cupids and turtle doves. The bottom has the same edge border as the lid and in the centre and on the sides are gold medallions, with chased and engraved wheat, fruits and birds within frames of pearlettes. Maker's mark: I. I. Paris gold date letter 1767-1768.

Illustrated

Length, 2⅝ inches; width, 1⅞ inches.

2244—Gold French Louis XVI Bonbonnière

All the edges have a border of gold pearlettes. In the centre of the lid is a round enamel miniature bust portrait of a girl, framed with ornaments set on enamel ground, alternately in dark and light blue. The sides and bottom have flutings and engraved dots, and in the centre of the bottom is a floral rosette in gold of two tints. Paris poinçon de décharge, 1780-1789.

Height, 7/8 inch; diameter, 2⅛ inches.

2245—Gold French Snuff Box

Oval, with hinged lid. Green translucent enamel field. All the edges have a scroll border of gold in relief; the side of the lid has a border of chased acanthus with brown enamel ovolo; the side of the box, which is divided in four panels by pilasters chased with laurel pendants, has borders of brown translucent enamels. In the centre of the lid is an oval enamel painting, in a chased laurel frame, of a gentleman kneeling before a lady. Maker's mark: F. Paris gold date letter 1769-1770. Poinçon de décharge, 1768-1774. Has leather case.

Illustrated

Length, 3¼ inches; width, 2⅝ inches.



2245

2246—Gold German Snuff Box

Oval shape, with hinged lid. Decorated on the lid and bottom with inlaid oval panels of cut-out tortoise shell, the subject on the lid being the Good Samaritan, the bottom having warrior's trophies. The lid and the sides have a border of richly engraved strapwork, rocailles, shells and flowers on a scale ground. Maker's mark: I. B. B. Hall mark of Dresden. Date letter "M." Eighteenth Century.

Length, 3 inches; width, 2⅜ inches.

2247—Gold Snuff Box

Rectangular, with hinged lid. All sides covered with a translucent grayish-blue enamel in a fine scale pattern and decorated with red ribbons; edged with plain gold. Maker's mark: a. Paris gold date letter 1755-1756. Poinçon de décharge 1756-1762.

Length, 3 inches; width, 1½ inches.

2248—Gold French Snuff Box

Flat, diamond shape, with hinged lid. The lid is edged with a border of light blue scallops on a dark blue enamelled ground; in the centre is an oval enamel miniature painting showing a river and boating scene. The sides have engraved gold laurel borders slightly touched with light blue enamel on a dark blue enamelled ground. In the centre of the bottom is an oval border of engraved arabesques separated from the laurel border by a blue enamelled field. First third of Nineteenth Century. Maker's mark: R. L. & C.

Length, 4⅛ inches; width, 3 inches.



2249

2249—Louis Seize Gold Snuff Box

Rectangular shape, with hinged lid. On the lid and bottom are fluted panels filled with red, and bordered with dark blue enamel; the sides have red and blue enamel borders, and oblong panels containing chased

floral festoons on a fluted ground in gold of two tints. On the lid and bottom, framed in a laurel wreath, are medallions with cupids and birds chased in relief. Paris poinçon de décharge 1762-1768.

Illustrated

Length, 2⅝ inches; width, 2 inches.

2250—Empire Gold Snuff Box

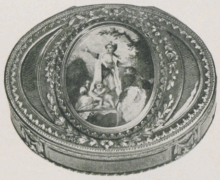
Flat octagonal shape, with hinged lid. In the centre of the lid, occupying its full width, is an enamel painting of Thetis and Achilles, which is bordered on two sides with engraved gold vines on a turquoise-blue enamel ground. The sides are covered with dark blue enamel and have an engraved vine border in gold; the bottom is adorned with finely chased diaper and leaf patterns on a matted ground. About 1820.

Length, 3½ inches; width, 2½ inches.

2251—French Agate and Gold Snuff Box

Rectangular, with hinged lid. With a pierced and gold chased appliqué decoration, consisting of a medallion in the centre of the lid showing a lady and two cupids within a frame, the top and bottom of which are joined to the border on the edge by hanging garlands of flowers, and on the sides are amorini, birds in clouds and garden implements. Middle of Nineteenth Century.

Length, 3¼ inches; width, 1¾ inches.



2253

2252—German Eighteenth Century Snuff Box

Mother-of-pearl with silver mounting. Three-quarter length portrait of a young nobleman in uniform, painted on a gray ground.

Length, 2¾ inches; width, 2⅛ inches.

2253—Gold French Louis XVI Snuff Box

Oval shape, with hinged lid. The lid, sides and bottom are edged with a chased gold border of acanthus, within which is a dark blue translucent enamel field. The centre is occupied by an oval medallion framed in chased gold, containing an enamel painting of "The Holy Family with the Infant John." The sides are divided by chased gold pilasters into four panels of dark blue translucent enamel. Maker's mark: L. S.

Illustrated

Length, 3 inches; width, 2¼ inches.

2254—Gold French Louis XVI Snuff Box

Oval shape, with hinged lid. Dark blue translucent enamelled field, all the edges with a border of gold arabesques on a light blue enamelled ground. On the lid is set an oval porcelain plaque with miniature

painting showing a cavalier kissing a lady's hand. (The enamel on the lid is partly missing.) Maker's mark: I. W. S. Paris gold date letter 1783-1787. In a shagreen case.

Length, 3½ inches; width, 2⅛ inches.



2255

2255—Gold Snuff Box

Oval shape, with hinged lid. The lid, sides and bottom have an edge border of green and red wire enamel on gold matted ground; a line of white enamel beading separates the border from a blue translucent enamel field. In the centre of the lid, surrounded by a border of the green and red wire enamel arabesques, is an oval enamel miniature bust portrait of a lady. The sides and bottom repeat the treatment of the lid but the painting is replaced by a gold rosette ornament. Maker's mark: J. B. Poinçon de décharge 1773-1780. Paris gold date letter 1778-1779. In original leather case.

Illustrated

Length, 3⅛ inches; width, 2½ inches.

2256—Gold Snuff Box

Oval shape, with hinged lid. Translucent blue enamel ground. All the edges have a richly chased scroll border in gold of two tints; the sides being divided into four panels by chased gold pilasters with lambrequins. In the centre of the lid in a plain gold band frame is the monogram L. J. set with brilliants.

Length, 2⅞ inches; width, 1½ inches.

2257—Gold Snuff Box

Flat, with hinged lid. On the lid, which is decorated with blue enamel arabesques on a gold ground, are two enamel miniatures containing figures of Diana and other mythological deities painted in colors on a translucent blue ground; on the bottom are two large shaped panels with arabesques in blue enamel. The remaining ground is engraved with flowering plants. Maker's mark: F. S.

Illustrated

Length, 3⅞ inches; width, 2½ inches.

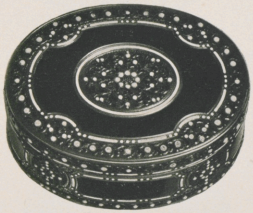


2257

2258—French Gold Snuff Box

Rectangular, in the form of a book. The top, bottom and back are entirely covered with inserted squares of moss agate, each being framed with a gold band; the sides are enamelled with a marbleized pattern; all the edges and two square centrepieces are bordered with small pearls. Has original morocco case.

Length, 3⅛ inches; width, 1¾ inches.



2259

2259—Gold French Louis XV Snuff Box

Oval, with hinged lid. Translucent wine color enamel ground, all the edges having a foliated border set with green translucent enamel wire and small opals. In the centre of the lid is an oval medallion containing a floral rosette chased and set with opals which is framed within an inside border of opals and green enamel vines on a matted gold ground, and an outside white enamel border. Maker's mark: Y and a crown. Paris gold date letter 1762-1763. Poinçon de décharge 1756-1762. In original morocco case.

Illustrated

Length, 3½ inches; width, 2¾ inches.

2260—Silver Gilt Octagonal Snuff Box

With foliated border, chased and engraved. Inserted in the lid is a painted panel of a nymph asleep on a red drapery thrown over a rock in a landscape with blue sky. In the style of Rosalba Carriera. First half of Eighteenth Century.

Length, 4½ inches; width, 3⅞ inches.

2261—Elaborate Gold Snuff Box

Rectangular, with hinged lid. On the lid is a large oval enamel miniature painting, under glass, of a three-quarter length portrait of a young lady on a gray background (painted by Henry Bone?). All the edges have a foliated border of chased gold, the remaining space is covered with a relief decoration of palmettes, arabesques and scrolls executed in gold of different tints on matted ground; in the centre of the bottom is a rosette, surrounded by foliated scrolls. First half of Nineteenth Century. Maker's mark: A. J. S. Date letter Q.

Length, 4¼ inches; width, 3½ inches.

2262—Silver Cigar Case and Lighter Combined

Fluted surface with an appliqué gilded monogram A. J., and a crown with a cross. Decorated with miniatures painted in oil; on the inside of the outer lid, a Mexican landscape; on the outside of the inner lid a bust portrait of a woman signed "C. W. Chapman, Mexico, 1890," and on the inside, a Mexican rurale. Modern.

Length, 4 inches; width, 2¾ inches.

2263—Gold Snuff Box with Musical Attachments

Rectangular, with hinged lid. The ground is chased in a fine diaper pattern; all the edges have chased foliated and scrolled borders on a matted ground. On the lid is an oval miniature of the muse of Music, within a frame border of half pearls. French, beginning of Nineteenth Century.

Length, 3⅝ inches; width, 2⅛ inches.

2264—Russian Packet Cigar Case

Black lacquer with painting of two lovers in Russian costumes. About 1850.

Length, 4¼ *inches; width,* 2⅝ *inches.*

2265—Scent Bottle

Cut glass with silver mounting. In a tortoise-shell case. Nineteenth Century.

Height, 4¼ *inches.*

2266—English Silver Snuff Box

Of rectangular shape, rounded at the top, and with hinged lid. The lid is covered with silver wire scrolls.

Length, 1½ *inches; width,* 1⅛ *inches.*

2267—French Gold Match Box

Oblong shape, with hinged lid. With an all-over chased decoration in gold of three tints on a punched and matted ground, consisting of landscapes with figures, flowers, birds and floral festoons. Eighteenth Century (?).

Length, 2½ *inches; width,* 1⅝ *inches.*

2268—French Gold Match Box

Rectangular, with two compartments. The entire box has an elaborate decoration of vines, amorini, masks and arabesques, chased in relief on a matted ground.

Length, 3 *inches; width,* 1½ *inches.*

2269—Two Rectangular Panels

Gold, with dark blue enamel borders. Enamel miniature paintings, one showing two children with musical instruments, the other an Italian boy, a monkey and a dog. French.

Length, 1½ *inches; width,* 1¼ *inches.*

2270—French Eighteenth Century Scent Bottle

With a gold stopper and mountings of pierced gold of rocaille design, flowers, birds and an engraved inscription "L'amitié vous l'offre."

Height, 3½ *inches; width,* 1⅜ *inches.*

2271—Gilt Bronze Scent Bottle

French Eighteenth Century. Repoussé, chased and engraved ornamentation of Chinese *genre* scenes in strapwork frames. Middle of Eighteenth Century.

Height, 3¾ *inches.*

2272—Blue Enamel Perfume Holder

Bleu-de-roi enamel, cup shape scent holder, mounted in gold, with a gold chain which is attached to an enamel finger ring in design of a snake. On the inside of the lid is the inscription "Nelson to Lady Hamilton." Leather case. About 1800 (?).

Height, 1 inch.

2273—Old French Pocket Memorandum Book

Of tinted ivory. Beautifully mounted in gold. On the front is an oval panel with musical instruments and the inscription "Gage sincère," on the back an oval medallion with garden implements and the inscription "De bonne amitié"; both are in gold inlaid on a green enamelled ground, and within gold frames with laurel wreaths. The edges have chased laurel and twisted ribbon bands in gold of two tints.

Length, 3½ inches; width, 2⅝ inches.

2274—Silver Neckchain with Pendant

The pendant of blue enamel ground and set with rose brilliants. English, first half of Nineteenth Century.

Length, 11 inches.

2275—Turquoise and Silver Bracelet

Articulated serpent, incrusted with turquoises and rubies. Nineteenth Century.

2276—Gold Lockers of a Louis XVI Casket

Two large and two small; with chased and engraved ornamentation consisting of vases, rams' heads, laurel wreaths and panels with profile heads. Second half of Eighteenth Century. From the collection of the Earl of Chichester. Catalogue No. 3401.

2277—Oriental Gold Necklace

Of pierced gold links, which are intercepted by ornaments, each set with three rows of pearls. Nineteenth Century.

2278—Indian Gold Girdle

Composed of two strands with five horizontal plates of palm-leaf design wrought in filigree and set with coral; the buckle of pale green jade with intaglio ornamentation of two figures and inscription. Nineteenth Century.

ELEVENTH AFTERNOON'S SALE

MONDAY, FEBRUARY 27TH, 1911

AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH

BEGINNING AT 2.30 O'CLOCK

Catalogue Nos. 2279 to 2519, inclusive

SILVER, GOLD AND ENAMEL WATCHES

2279—English Eighteenth Century Silver Watch

Double case, the outer overlaid with wire filigree. Movement by: "Wm. Howard, London." Second half of Eighteenth Century.

2280—German Eighteenth Century Silver Watch

Double case, the outer repoussé, chased and pierced with borders of foliated scrolls, rocaille and shell motives, and a pastoral scene in relief. The inner has the sides pierced with scroll work. Movement by: "John Mayr, Dillingen." South Germany, middle of Eighteenth Century.

2281—English Eighteenth Century Silver Watch

Double case, the outer with repoussé, chased and engraved borders of foliated scrolls, strapwork, animals and birds; and on the reverse a mythological scene in relief. Silver dial with engraved ornaments and numerals; back plate of movement elaborately chased. Movement by: "William Westbrook, London." First half of Eighteenth Century.

2282—English Eighteenth Century Silver Watch

Triple case, the outer of shagreen, studded with silver nails; inner with repoussé, chased and pierced border of foliated scrolls and fruit garlands, with female busts and flower vases framing a central cartouche with crown; the case containing the movement is pierced with a scroll pattern surrounding an engraved crest. Movement by: "Windmills, London." Middle of Eighteenth Century.

2283—French Seventeenth Century Oval Silver Watch

The case engraved all over with arabesques and Biblical scenes from "Esther, Chap. 5 and 6," "Esther, Chap. 7 and 8." The dial is also decorated with engraved arabesques and figures. Movement by: "Denis C. Bordier." First half of Seventeenth Century.

2284—German Eighteenth Century Silver Watch Case

Repoussé, chased and engraved borders of rocaille framing a panel with a mythological scene on the reverse, and on the front a band of beading. Middle of Eighteenth Century.

2285—German (Würtzburg) Traveling Alarm Watch

Silver case. Repoussé, chased, rocaille and shell work, in low relief, and with a pierced foliated edge. The movement by: "Johann Henner, Würtzburg." Würtzburg, middle of Seventeenth Century.

Diameter, 3¼ inches.

2286—French Eighteenth Century Gold Watch

The case with flowers and leaves inlaid in translucent enamels. Movement by: "Jen Le Roy, Paris." Paris, first half of Eighteenth Century.



2288

2287—English Early Nineteenth Century Gold Watch

Double case, the outer enamelled with flowers and leaves inlaid in translucent enamels on green and turquoise-blue ground; inner case with a seascape within a red translucent scalloped border. Movement by: "Edward Prior, London." The case with maker's mark: A. N. and London date letter 1817.

2288—French Louis XVI Gold Watch

The case with engraved ornamental borders and band of brilliants; on the reverse a wide fluted border decorated with acanthus and roses in gold of three tints, and a band of brilliants framing a portrait bust of a lady in enamel painting above which is set an appliqué crown, also incrusted with small brilliants. Movement by: "L'Epine, Paris." About 1780.

Illustrated

2289—French Louis XV Gold Watch

The case with engraved rocaille borders, flowers in translucent enamels and an enamel painting of two amorini. Movement by: "Ju. Le Roy, Paris IV." Early part of Eighteenth Century.

2290—English Eighteenth Century Gold Watch

The case with white enamel bands entwined with translucent green leaves on an engraved ground; on the reverse, an oval panel with mu-

sical instruments, flowers and fruits chased in gold of three tints, on translucent *bleu-de-roi* enamel ground. Movement by: "J. & A. Jump, London." About 1780.



2294

2291—Swiss Eighteenth Century Watch

The case with a border of sparks on both sides, and enamel paintings in panels, of a lady and gentleman with a guitar and music, and a seascape, on a blue ground decorated with flowers and leaves in translucent enamels. Movement by: "La Oltramare, Geneve." End of Eighteenth Century.

2292—French Louis XVI Gold Watch

Encircled both back and front with pearls; the back enamelled with a painted panel of a youth and a girl before the altar of love, within a frame border of white ornaments on blue enamel ground. Movement by: "Vernes à Paris." About 1790.

2293—French Louis XVI Gold Watch

The case with borders of flowers and leaves chased on matted ground in gold of two tints; on the back is a pastoral scene painted in enamels. About 1780.

2294—French Louis XVI Gold Watch

The case with chased foliated borders and band of sparks; on the back an enamel painting within a frame of white and gilt ornaments on a blue ground, showing two women at an altar beside which stands a male bust portrait on a pedestal. Movement by: "Argand & Salomon." About 1780.

Illustrated



2296

2295—French Eighteenth Century Gold Watch

The case inlaid with twisted wire bands and with a border of flowers and leaves in translucent enamels on matted ground; on the back an enamel painting of a youth kneeling before a girl. Movement by: "Berthoud à Paris." Middle of Eighteenth Century.

2296—French Louis XVI Watch

Double case, the outer of plain gold with crystal back, the inner with enamel ornamental borders in green and gilt on white ground; and on

the back an enamel painting of a lady and a gentleman, the latter playing the guitar, painted in *grisaille*, on a translucent violet ground. Movement by: "Breguet, Paris." About 1780.

Illustrated

2297—English Eighteenth Century Gold Watch

Double case, the outer of plain gold with crystal back, the inner with a laurel border on both sides in white enamel on a blue ground, and on the back the bust portrait of a girl, painted in enamels on a translucent blue ground. First third of Eighteenth Century.

2298—French Louis XVI Gold Watch

Double case, the outer with plain gold and glass back; inner with chased and engraved border on a dark blue enamel ground; on the back an enamel painting of Cupid in a rose garden. Movement by: "Etienne Le Noir, Paris." About 1780.

Illustrated



2298

2299—English Eighteenth Century Silver Watch with Fob

The case with repoussé, chased and engraved borders of rocaille, shell and acanthus motives, and on the back an enamel painting of a pastoral scene. Movement by: "John Wilter, London." Has a steel fob with Wedgwood pendants, and an enamel panel.

2300—German Eighteenth Century Gold Watch

The case with an engraved laurel border and enamel paintings of landscapes in panels, signed: "*Les deux freres Huaut, peintres de son A. E. de Grandaban*"; on the back two semi-nude figures, the man writing on a tree the initials "A. E." Movement by: "Ant. Becker a Frankfort." First half of Eighteenth Century.

2301—Germany Eighteenth Century Gold Watch

The case covered with enamel paintings. On the back landscapes, signed "*Fratres Huaut pinxerunt.*" In the centre of the dial is a painting of Madonna and Child. Movement by: "J. Nauta Leuwaerden." Middle of Eighteenth Century.

2302—Dutch Eighteenth Century Watch

Enamelled case, on the back a painting of nude and semi-nude figures against a landscape background. The movement by: "Phs Van Ceule, Hague." First half of Eighteenth Century.

2303—French Eighteenth Century Gold Watch

Enamelled case, with landscape borders, and on the back two men and a woman in fancy costumes. The movement by: "Jlin Le Roy, Paris." Middle of Eighteenth Century.

2304—French Eighteenth Century Gold Watch

The case with floriated borders inlaid in enamels; on the back is an engraved border framing an enamel painting, the Assembly of Goddesses of Love; the hands incrusted with sparks. Mark on case: P. B. C. and crown. Middle of Eighteenth Century.

2305—English Eighteenth Century Gold Watch

With chased and engraved borders of rocaille, shell, and flower garlands; on the back an enamel painting of Abraham, Melchisideck, and other personages. The movement by: "Isaac & J. Japs Rey." Middle of Eighteenth Century.



2306

2306—Dutch Eighteenth Century Watch

Copper case with enamel paintings, on the edge landscapes, and on the back two mythological figures, signed: "*Les freres Huaut.*" In the centre of the gold dial two allegorical female figures upholding a crown with the letter "G" Chased in relief. Movement by: "Landre, Amsterdam." First half of Eighteenth Century.

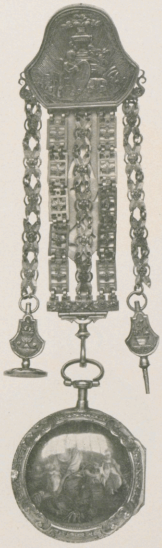
Illustrated

2307—German Eighteenth Century Gold Watch

Enamelled with a border of landscapes; on the back Diana and Acteon in a landscape, and on the inside of the case a flower spray. The movement by: "Anto. Bradt, Augsburg." Middle of Eighteenth Century.

2308—English Seventeenth Century Gold Watch

The case covered with enamel paintings; on the front Venus and Adonis, on the back mythological figures and on the dial a portrait bust of a lady. The movement by: "D. Bouguet, Londini." Middle of Seventeenth Century.



2309

2309—French Eighteenth Century Gold Watch with Fob

The case with a chased and engraved rocaille and floriated border and on the back a foliated border in gold of three tints framing a panel with enamel painting of a kitchen interior after Chardin; white enamel dial incrusted with sparks. Movement by: "Dufalga, Paris." Has a gold fob richly chased and pierced, the clasp of which is chased with a cupid and fruit motives. About 1780.

Illustrated

2310—Swiss Louis XV Gold Watch

Incrusted with rose-diamonds and ornamented on the back with an enamel painting of Adonis departing for the chase, within a fluted border decorated with floral motives and incrusted with rose-diamonds. Movement by: "Dufalga à Paris." Gold case with maker's mark: H. F., a crown and 600. Second half of Eighteenth Century.

2311—Enamelled Watch

In egg-shape case, enamelled white and mounted in silver. Decorated with gilt figures, heads and stars in relief, and with a few leaves *en sémis* painted green and gold. The watch has a decorated enamel dial.

2312—English Eighteenth Century Gold Watch

Repoussé, chased and engraved foliated and floriated borders, and on the back a female figure with a cupid in a landscape chased in relief in gold in three tints and with silver inlays. Second half of Eighteenth Century.



2314

2313—French Nineteenth Century Gold Repeating Watch

Engine-turned back. Skeleton dial with two figures in vari-colored gold and enamel; strikes on silver bell. The hour figures on a circle of white enamel, the upper plate of works gilt and engraved. Beginning of Nineteenth Century.

2314—English Eighteenth Century Gold and Enamel Watch

Double case. The outer borders partly pierced and inlaid with enamels, alternating with chased panels of birds, hearts and arrows,

and on the back a repoussé and enamel painting of Venus and Cupid; the inner with a band of pierced and engraved foliated pattern. Movement by: "Jn. Bushman, London." Middle of Eighteenth Century.

Illustrated



2316

2315—English Eighteenth Century Gold Watch

Double case, the outer with repoussé, chased and engraved borders of rocaille; and on the back a reclining Venus with Cupid. Middle of Eighteenth Century.

2316—English Eighteenth Century Gold Watch

Double case, with repoussé, chased and engraved borders of rocaille, shell and foliated motives, and on the back a mythological scene with cupids and rocailles in repoussé. Movement by: "J. Wilders, London." Middle of Eighteenth Century.

Illustrated

2317—Eighteenth Century Gold Watch

Double case, the outer with repoussé, chased and engraved borders of rocaille and flowers; on the back two figures in a garden in bold repoussé and chased work. Engraved gold dial. Signed: "Weylandt, Amsterdam." Movement by: "J. Orpion, London." Middle of Eighteenth Century.

2318—English Eighteenth Century Gold Watch

Double case, the outer with repoussé, chased and engraved borders of rocaille and flowers, and on the back a Biblical subject, floral festoons and rocailles in bold repoussé. Movement by: "Jno. Curtis, London." Middle of Eighteenth Century.

Illustrated



2318

2319—English Eighteenth Century Gold Watch

Double case, the outer with repoussé, chased and engraved borders of foliated scroll and warrior's trophies, and on the back three mythological subjects in bold repoussé and chased. Movement by: "Lerceh Co. (?) London." Middle of Eighteenth Century.



2320

2320—English Eighteenth Century Gold Watch

Double case, the outer with repoussé, chased and engraved borders of rocaille and flowers, and on the back a mythological subject executed in very high relief. Movement by "Grantham, London." Middle of Eighteenth Century.

Illustrated

2321—English Eighteenth Century Gold Repeating Watch

Double case, the outer with repoussé, chased and pierced borders of rocaille, foliated scrolls and shell motives; and on the back a mythological subject in bold repoussé. The inner with a band of pierced and foliated scroll patterns. Movement inscribed: "London." Middle of Eighteenth Century. Cabrier.



2322

2322—English Eighteenth Century Gold Watch

Double case, the outer with repoussé, chased and engraved border of rocaille and flowers; on the back a scene representing an Oriental betrothal; repoussé and chased. Movement by "Edmd, Prideaux, London." Middle of Eighteenth Century.

Illustrated

2323—English Eighteenth Century Gold Watch

Double case, the outer with repoussé, chased and pierced borders of rocaille and flowers, and on the back a group of four figures, forming a musical party, in gold repoussé. Movement by: "H. Fish, Royal Exchange, London." Middle of Eighteenth Century. The hands are missing and the works upset.

2324—English Seventeenth Century Gold Watch

Double case, the outer repoussé, with chased and engraved borders of rocaille and flowers, and on the back the Queen of Sheba before Solomon worked in very high relief. Movement by: "T. Miller, London." Second half of Seventeenth Century.

Illustrated



2324

2325—English Eighteenth Century Gold Repeating Watch

Double case, the outer with pierced, repoussé and chased borders of foliated scrolls and rocailles, and on the back an episode in domestic life in a bold repoussé. The inner with a broad band of pierced and foliated scrolls. Movement by: "Johan de Beaufere, London." Middle of Eighteenth Century.

2326—English Eighteenth Century Gold Watch

Double case, the outer with repoussé, chased and engraved borders of rocaille and flowers; and on the back a mythological scene from Roman history in bold repoussé, chased and pierced. Movement by: "Jn. Markham, London." Middle of Eighteenth Century. Has extra case of leather mounted in gold of Eighteenth Century.

Illustrated



2326

2327—English Eighteenth Century Gold Watch

Double case, the outer with repoussé, chased and engraved borders of rocaille and flowers, and on the back a mythological subject in bold repoussé and chased. Movement by: "Wm. Crayton, London." Middle of Eighteenth Century.

2328—English Eighteenth Century Gold Repeating Watch

Double case, the outer has borders of pierced foliated panels alternating with birds, animals and flowers; the back has a panel with the "Adoration of the Magi," in bold repoussé and chased on a matted ground. The inner with a broad band of pierced and foliated scrolls. The case by Thomas Hening. The movement by: "Thomas Gordon, London." Middle of Eighteenth Century.

Illustrated



2328

2329—English Eighteenth Century Gold Watch

Double case, the outer with repoussé, chased and engraved borders of rocaille and flowers, and on the back Christ's Triumph in bold repoussé and chased. Has an engraved gold dial. Movement by: "Jno. Brockbank, London." Middle of Eighteenth Century.

2330—English Eighteenth Century Gold Repeating Watch

Double case, the outer with repoussé, chased and pierced borders of foliated scrolls, flowers, cupids, and on the back Venus and Neptune, executed in repoussé, chased and pierced. The inner with a band of foliated scrolls and cartouches in pierced and engraved work. Movement by: "Jn. Ellicott, London." Eighteenth Century.

Illustrated



2330



2332

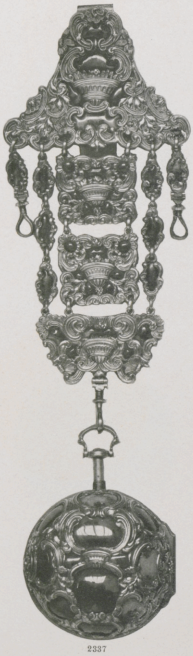
2331—English Eighteenth Century Gold Repeating Watch

Double case, the outer with repoussé, chased and pierced borders of rocaille and shell motives, and on the back Perseus and Andromeda in bold repoussé. The inner with a band of foliated scrolls in pierced work and engraved. Movement by: "Cabrier, London." Middle of Eighteenth Century.

2332—English Eighteenth Century Gold Repeating Watch

Double case, the outer with repoussé, chased and pierced borders of foliated scrolls, birds, flowers and animals; and on the back a scene from Roman history in repoussé; the inner with a band of engraved and foliated scrolls. Movement by: "W. Kipling, London." Middle of Eighteenth Century.

Illustrated



2337

2333—English Eighteenth Century Gold Watch

Double case, the outer with repoussé, chased and engraved work on a matted ground, consisting of rocaille and floral borders; and on the back a mythological subject in high relief. Has an engraved gold dial. Movement by: "Daniel Vauguion, Pall Mall." Case, maker's mark: D. A. Second half of Seventeenth Century.

2334—English Eighteenth Century Gold Repeating Watch

Double case, the outer with repoussé, chased and pierced borders of foliated scrolls, shell and acanthus motives, and on the back a Pierrot playing the guitar and Columbine seated in a shell, around which are cupids, scrolls, shell and floral motives executed in repoussé and chased, the inner with a band of foliated scrolls in pierced work. Movements by "C. Cabrier, London." Middle of Eighteenth Century.

Illustrated

2335—English Eighteenth Century Gold Repeating Watch and Chatelaine

Double case, the outer with repoussé, chased and pierced borders of foliated scrolls, birds and animals, and on the back a cartouche; the inner with a band of pierced foliation and engraved cartouche; gold dial. The gold chatelaine has rich perforations and three plates having profile busts; the buckle, two mythological figures and a cupid in high relief. Signed: "Howes."

2336—English Eighteenth Century Gold Watch

Double case, the outer with repoussé, chased and engraved borders of rocaille and flowers, and on the back a Roman victor seated on a throne receiving tribute. Movement by: "Hugh Gordon, Aberdeen." Middle of Eighteenth Century.

Illustrated

2337—English Eighteenth Century Gold Repeating Watch with Elaborate Chatelaine

Double case, the outer of repoussé rocaille pattern, with inserted panels of agate, the inner with a band of foliated scrolls and pierced work. The movement by: "Petr. Vincent, London." The chatelaine of richly elaborate chased rocaille pattern incrusted with polished agates to correspond with the watch case. Middle of Eighteenth Century. In original morocco case.

Illustrated

2338—French Louis XV Gold Watch Chatelaine

Three plates and catch, richly chased in high relief with mythological figures, on a matted ground; side pendants with seal and watch key, the latter with a large ruby ornament. Middle of Eighteenth Century.

2339—English Gold Watch Chatelaine

Richly ornamented in relief and chased work of cupids, mythological figures and rocailles on a matted ground. Maker's mark: "T. L."

Illustrated



2339

2340—French Louis XV Gold Watch Chatelaine

Three plates and catch, each with mythological figures within rocaille frames, executed in high relief and chased; side pendants for watch key and seal. Middle of Eighteenth Century.

Illustrated

2341—Antique Silver Brooch with Pendant

The brooch in the form of a rosette, the pendant consisting of four plates, the plates joined by pearls, topaz and amethyst. English. Eighteenth Century.



2336

MINIATURE PAINTINGS AND MINIATURE PORTRAITS

2342—Two Miniatures by Rosalba Carriera

A. "Cleopatra." Signed: "Ros. C. 1720." Gilt frame.

B. "Sigismonda a Tancredi." Signed: "Ros. C. 1720." Gilt frame.

Height, 2 inches; width, 1⅝ inches.

2343—Two French Miniatures

A. Round. Bathsheba at the Bath—a scene with five figures in a landscape setting. Gilt frame. Eighteenth Century.

Diameter, 2⅜ inches.

B. Enamel painting on copper. On the convex side a Roman woman and a warrior; on the concave side a forest landscape. About 1700.

Diameter, 2 inches.

2344—Two Miniatures by Rosalba Carriera

A. "Jupiter and Calisto" seated at the foot of a tree, in a landscape. Signed: "Ros. C. 1720." Round gilt frame.

Diameter, 2¾ inches.

B. "Telemachus and Calypso." Scene with five figures. Signed: "Ros. C. 1720." Round gilt frame.

Diameter, 2½ inches.

2345—Three Miniatures by Rosalba Carriera

A. "History Discovering Truth," painted on ivory. Signed: "Ros. C. 1720." Round gilt frame.

Diameter, 2⅜ inches.

B. "La Musique Espagnole." Scene with two figures, lady with a book of music and a gentleman playing the mandolin. Signed: "Ros. C. 1720." Round gilt frame.

Diameter, 2½ inches.

C. "Joseph and Potiphar's Wife." Signed: "Ros. C. 1720." Round gilt frame.

Diameter, 2⅜ inches.

2346—Pair Miniature Paintings on Ivory by Rosalba Carriera

"Summer." Peasants at work in the fields, with the walls of a town in the distance. "Autumn." Landscape with the ruins of a classical temple and three principal figures. Both signed: "Ros. C. 1720." Round gilt frames.

Diameter, 2⅞ inches.

2347—French Eighteenth Century Miniature Painting

Classical landscape with three figures in the manner of Claude Lorrain. Oval gilt frame. Beginning of Eighteenth Century.

Height, 2⅝ inches; width, 3⅜ inches.

2348—Pair Miniature Paintings

Coast scenes in a storm, with the sun hidden behind clouds, ships foundering, and in the foreground one on the shore, against which the waves are breaking; Hero, Leander and other figures; tower and town to the right. Signed: "Wilson." Oval gilt frames.

Height, 3 inches; width, 3¾ inches.

2349—Two French Eighteenth Century Miniature Paintings

A. "Venus and Adonis." Almost full length figures, and with two cupids and two dogs in a landscape. Oval gilt easel frame. About 1730.

Height, 1⅞ inches; width, 2⅞ inches.

B. Painted in *grisaille* and rose on paper set under glass on the bottom of an octagonal box, the top of which is of ivory, the sides being of gold. Half length portrait of a lady seated at a writing table and looking at a locket she holds before her. First half of Eighteenth Century.

Height, 2 inches; width, 3 inches.

2350—Two French Eighteenth Century Miniature Paintings

A. "Bacchante and Cupid" with two doves in a landscape background. Round gilt frame and black velvet mat. Middle of Eighteenth Century.

Diameter, 2½ inches.

B. Bust portrait of a lady within a garland of flowers forming a frame. A cupid is at her left. Blue velvet panel and gilt frame. About 1700.

Diameter, 2¼ inches.

2351—Pair French Eighteenth Century Miniature Paintings

"Les Adieux." Scene in a box at the theatre, with a young woman, two gentlemen and a maid. "La Petite Loge." *Genre* scene with two women and a gentleman in a box at the theatre. Both after engravings by Moreau le Jeune, and in gilt frame.

Height, 2⅜ inches; length, 3¼ inches.

2352—Two French Miniature Paintings

A. Octagonal. Landscape with Diana kissing a nymph; three cupids and two dogs. Gilt frame with black velvet mat. Middle of Eighteenth Century.

Height, 2 inches; width, 2¾ inches.

B. Oval. Young shepherdess carving a name (Tancred) on the trunk of a tree; landscape background. Silver frame and blue velvet mat.

Height, 2½ inches; width, 1⅝ inches.

2353—Two French Eighteenth Century Miniatures

A. Oval. Three-quarter portrait of two nymphs and cupid holding a torch; landscape background. Middle of Eighteenth Century.

Height, 2¾ inches; width, 3½ inches.

B. Oval. Two three-quarter length standing figures, a young woman and a young cavalier. Gilt frame. About 1720.

Height, 2⅝ inches; width, 3⅛ inches.

2354—Pair French Eighteenth Century Miniatures

Half length portrait of a Prince in armor wearing the Order of the Golden Fleece; seascape background; and bust portrait of a Princess in a blue corsage and black lace mantle; a column and curtain in the background. Both with gilt frames. About 1720.

Height, 2¼ inches; width, 3⅛ inches.

2355—Three French Eighteenth Century Miniatures

A. Half length portrait of a lady: "La Source." Landscape background.

Height, 2¼ inches; width, 3⅛ inches.

B. Bust portrait of a lady in lace dress with blue ribbons.

Height, 2 inches; width, 2⅞ inches.

C. Three-quarter length portrait of three ladies in the character of three of the Muses, seated against a light sky background.

Height, 2⅛ inches; width, 2¾ inches.

All in gilt frames. Middle of Eighteenth Century.

2356—Dutch Seventeenth Century Miniature Painting

A landscape with two riders and three other figures in front of a smithy. Signed: "W." Gilt frame.

Height, 2¾ inches; width, 3⅛ inches.

2357—French Eighteenth Century Miniature Painting

Round. A nymph seated with two cupids on the banks of a stream. Signed on the back: "Charlier." Chased silver gilt frame. Middle of Eighteenth Century.

Diameter, 2¾ inches.

2358—Miniature by Delafue

A lady more than half length seated at a table on which lies an open book, the "Traite de L'Amitié." A cupid floating on clouds behind her chair points to a cartel on which is "46 ans," the age of the sitter. Signed: "Delafue 1767." Gilt frame.

Height, 2⅛ inches; width, 2⅞ inches.

2359—Eighteenth Century Miniature

Portrait of Maria Teresa and Joseph II of Austria. The young Joseph in red uniform, writing at a table, at which is seated the Empress, his mother, in a white dress. Architectural background. About 1760.

Height, 1⅞ inches; width, 2¾ inches.

2360—Oil Miniature Painting

On an oval agate. Cavalry combat with a town and mountains in the distance. Gilt frame. Eighteenth Century.

Height, 1⅞ inches; width, 2½ inches.

2361—Miniature Russian Icon

Madonna and Child painted on mother-of-pearl. Chased silver sunburst frame. Nineteenth Century.

Height, 1⅛ inches; width, ⅞ inch.

2362—Miniature Painting by Chatillon

Round. Two women offering a sacrifice at the altar of Cupid. Painted *en camaïeu* in *grisaille* on a black ground. Signed: "Chatillon, fec." Gilt frame. About 1790.

Diameter, 2⅝ inches.

2363—French Eighteenth Century Miniature Painting

Round. *Genre* scene with half-length figures of a cavalier and two ladies, one of whom is seated at a table writing. Gilt ormolu frame.

Diameter, 2⅜ inches.

2364—French Eighteenth Century Miniature Painting

Round. *Genre* scene with three figures representing a young couple at a fortune teller's. Gilt ormolu frame. About 1780.

Diameter, 2⅞ inches.

2365—French Miniature Painting

Oval. Copy of Titian's "Venus" in gilt frame. Louis XV design. Eighteenth Century.

Height, 3 inches; width, 7/8 inch.

2366—Pair Miniature Paintings by Rosalba Carriera

"Venus and Adonis." Two full-length figures, with a cupid, a swan and a dog in a landscape. Signed: "Ros. C. 1723."

Height, 4½ inches; width, 2¼ inches.

"Mars and Venus." Two full-length figures with three cupids; landscape background. Signed: "Ros. C. 1720." Both in gilt frame.

Height, 4½ inches; width, 3¼ inches.

2367—Pair French Eighteenth Century Miniatures

Oval portraits of Louis XVI and Marie Antoinette. Painted in profile on ivory. Mounted in gilt frames with decorated porcelain panels of the period. About 1780.

Height, 2¼ inches; width, 1¾ inches.

2368—Three Small Miniature Portraits

A. Bust portrait of an army officer in blue coat, on light gray background. German, middle of Eighteenth Century.

Height, 1¼ inches; width, 1 inch.

B. Bust portrait of Napoleon in green uniform with medals and the ribbon of the Legion of Honor across his breast. Signed: "Andreoli."

Height, 1½ inches; width, 1¼ inches.

C. Bust portrait of a cavalry officer in blue coat with gold trimmings, on a light brown background. French. About 1830. All in gilt frames.

Height, 1⅝ inches; width, 1⅜ inches.

2369—Two French Miniatures

A. Bust portrait of a man in brown coat. Signed: "Andreoli."

Diameter, 1¾ inches.

B. Bust portrait of a lady in a blue dress and with a large lavender hat. Signed: "L. F. Aubry" (Louis François Aubry). Both in gilt frames.

Height, 1¾ inches; width, 1⅜ inches.

2370—Early Nineteenth Century Miniature

Hexagonal medallion. Bust of a man in profile to the left, painted *en camaïeu* in *grisaille* on a reddish-brown background. Signed: "Pescolsky." About 1800. Plain gold mounting.

Height, 1⅝ inches; width, 1¼ inches.

2371—French Miniature

Oval. Profile bust portrait of a lady facing the left, painted *en camaïeu* in *grisaille* on a black ground. Beginning of Nineteenth Century. Gilt frame.

Height, 2⅜ inches; width, 2 inches.

2372—Miniature Portrait of Gluck by Sauvage

Oval. Profile bust to the right, painted *en camaïeu* on a black ground. Joseph Gregoire Sauvage. Velvet mat and chased gilt frame.

Height, 2¾ inches; width, 2¼ inches.

2373—English Eighteenth Century Miniature

Oval. Bust portrait of a gentleman, apparently a naval officer, in lavender coat, with his hat under his arm, on a gray background. Pierced and engraved gilt ormolu frame, with a ship, the Union Jack and other flags, together with trophies of war. First half of Eighteenth Century.

Height, 2⅛ inches; width, 2½ inches.

2374—French Eighteenth Century Miniature

Oval medallion. Bust portrait of a gentleman dressed in a blue velvet suit with gold braid trimmings. Framed and backed with gold. Middle of Eighteenth Century.

Height, 2 inches; width, 1⅝ inches.

2375—English Miniature

Oval medallion. Bust portrait of a young girl in a yellow dress with lavender trimmings. Plain gold mounting having on the back the monogram "JE" in an oval medallion over plaited hair. About 1820.

Height, 1⅞ inches; width, 1½ inches.

2376—French Eighteenth Century Miniature Portrait

Oval. Bust portrait of a lady wearing a low cut blue dress and a lavender drapery. Gold frame with glass back. Beginning of Eighteenth Century.

Height, 2 inches; width, 1⅝ inches.



2378

2377—English Early Nineteenth Century Miniature

Oval. Bust portrait of Peter Robert, 2nd Lord Gwydir, 19th Lord Willoughby de Eresby; in brown coat trimmed with fur, and a blue mantle. Gold mounting with border of pearls, and a lock of hair inserted in the back on an opalescent ground.

Height, 2 inches; width, 2½ inches.

2378—Miniature by George Romney

Oval. Bust portrait of John Thring, Esq., when young, in blue coat and white waistcoat with red stripes, and wearing a large neckerchief. Engraved gold mounting with pearl and translucent blue enamel borders, and in an oval on the back a lock of braided hair. Eighteenth Century. *Illustrated*

Height, 1⅝ inches; width, 1¼ inches.

2379—French Eighteenth Century Miniature Portrait

Oval. Half length portrait of Daubenton, the naturalist, in lavender coat; dark gray background. In gilt frame. About 1780.

Height, 2½ inches; width, 2 inches.

2380—French Eighteenth Century Miniature

Oval. Bust portrait of a lady wearing a pale green embroidered dress and blue mantle lined with ermine; landscape background. Signed: "J. V." In gilt frame. About 1750.

Height, 2 inches; width, 2⅝ inches.

2381—English Eighteenth Century Miniature

Three-quarter standing portrait of an English country maiden holding fruit in her apron. About 1750. Chased silver frame.

Height, 2⅝ inches; width, 1⅞ inches.



2382

2382—English Miniature Portrait

Oval. Bust portrait of an army officer in red uniform with standing collar and gold trimmings. Plain gold mounting, the back with braided hair and an "M" in gold in the centre. About 1820.

Illustrated

Height, 2⅞ inches; width, 2⅜ inches.

2383—French Eighteenth Century Miniature

Oval. Bust portrait of a gentleman in blue coat, and wearing a lace jacket. In gilt frame within a panel of satinwood. Second half of Eighteenth Century.

Height, 1⅞ inches; width, 1½ inches.

2384—French Early Nineteenth Century Miniature

Octagonal. Full bust portrait of a lady wearing a low cut dress of brown and black and a black lace scarf. Plain gilt mounting with glass back.

Height, 2⅞ inches; width, 2⅝ inches.

2385—Early Nineteenth Century Miniature

Oval. Full bust portrait of a lady with auburn hair, wearing a white dress, and dark blue drapery. Plain gold frame, with translucent blue enamel back and gold monogram "T. W."

Height, 2⅜ inches; width, 2 inches.

2386—French Eighteenth Century Miniature

Oval. Half length portrait of a gentleman in a green coat and white waistcoat. Gold mounting; on the back the monogram "JH" set on an opalescent panel which is surrounded by a *bleu-de-roi* enamel border. End of Eighteenth Century.

Height, 2 inches; width, 1¾ inches.

2387—French Early Nineteenth Century Miniature

Oval. Bust portrait of a lady in a black gauze dress and wearing a pearl necklace and large pendant earring. Gilt frame with bowknot.

Illustrated

Height, 2⅞ inches; width, 2⅛ inches.



2387

2388—English Early Nineteenth Century Miniature

Oval. Half length portrait of a lady in a low cut white dress and wearing over her shoulder a red scarf. Gilt frame.

Height, 2⅝ inches; width, 2⅛ inches.

2389—German Miniature

Oval medallion. Bust portrait of Von Reutel, Court Physician to King Ludwig of Bavaria, in court dress and wearing his decorations. Gold mounting with glass back. About 1820.

Height, 2½ inches; width, 2 inches.

2390—Early English Miniature

Oval. Bust portrait of a gentleman in a blue coat and white waistcoat, and wearing a jabot. Gold mounting with a glass back. About 1810-1820.

Height, 2¾ inches; width, 2¼ inches.



2391

2391—Miniature Portrait of Louis XIV by Petitot

Round. Bust portrait, within a gold and enamelled frame consisting of a narrow white and blue band, a wide black enameled border and a narrow *bleu-de-roi* edge-band. In morocco case which is inscribed "Petitot." (Jean Petitot.) About 1700.

Illustrated

Diameter, 3⅛ inches.

2392—English Miniature

Oval. Half-length portrait of a young gentleman in a blue coat and striped lavender waistcoat. In gilt frame. About 1810.

Height, 2⅝ inches; width, 2¼ inches.

2393—Miniature Portrait Attributed to Peale

Oval medallion. Profile bust portrait of a young lady in a white dress and a white lace cap trimmed with rose-pink ribbons. Plain gold mounting with a solid back. About 1810.

Height, 2½ inches; width, 2 inches.

2394—Nineteenth Century Miniature

Oval. Bust portrait of a gentleman in dark green coat, white vest and high collar with elaborate stock. Signed: "L. B. 1814." In green morocco case.

Height, 2¾ inches; width, 2¼ inches.

2395—Miniature by George Englehart

Oval. Bust portrait of a young lady in a white dress with ruffled collar and blue ribbons, and wearing pearls in her powdered hair. Gold mounting with enamel borders on the front, and a landscape in translucent blue enamel on the back. English. Eighteenth Century.

Height, 1⅞ inches; width, 1½ inches.



2396

2396—Miniature Attributed to Nathaniel Plymer

Oval medallion. Bust portrait of a beautiful young lady in white draperies, her hair in long powdered curls. Plain gold mounting. Inserted in the back under glass is plaited hair and the monogram "E. H." English. Eighteenth Century.

Illustrated

Height, 2⅞ inches; width, 2⅜ inches.

2397—Miniature Portrait of the King of Rome by Andreoli

Round. Half length portrait of the young Prince with long curly hair and wearing a blue coat with lace collar and a pink sash. Signed: "Andreoli." In gilt frame.

Diameter, 2 9-16 inches.

2398—Miniature by Nathaniel Plymer

Oval. Bust portrait of a gentleman in a brown coat and wearing an elaborate neckerchief. Plain gold mounting with a translucent *bleu-de-roi* enamel panel inserted in the back. English. Eighteenth Century.

Height, 2½ inches; width, 2 inches.

2399—French Miniature

Oval. Full bust portrait of a lady in black dress, white girdle and lace collar. Inscribed on the back: Portrait of my cousin before she departed for London, 20th day of September, 1820. Signed: "Justine de Montizon." In gilt frame.

Height, 2⅞ inches; width, 2¼ inches.

2400—English Miniature in the Manner of Cosway

Oval. Bust portrait of a man in a blue coat and a white waistcoat and wearing a large neckerchief. Mounted in gold; on the front a wide band of braided hair, and on the back a lock of hair tied with gold thread and pearls under glass; wide band of *bleu-de-roi* translucent enamel. London. About 1800.

Illustrated



2400

2401—Miniature by Chabanne

Oval medallion. Half length portrait of a woman in black dress and wearing a transparent lace fichu. Signed: "Chabanne 1827." Gold mounting with repoussé back.

Height, 3¾ inches; width, 3 inches.

2402—English Eighteenth Century Miniature by Signac

Round. Half length portrait of a lady in a décolletté costume with short sleeves; landscape background. In gilt frame.

Diameter, 2⅞ inches.

2403—Miniature in the Manner of Cosway

Oval. Bust portrait of a young lady with powdered hair, wearing a white dress, with lace ruff, a pearl necklace and earrings. On the back is an oval panel with a rustic scene showing a peasant girl with a dog and hens in a landscape. Gold mounting with border of pearls in front, and on the back a band of translucent *bleu-de-roi* enamel. English. Eighteenth Century. About 1780.

Illustrated

Height, 2⅞ inches; width, 2⅜ inches.



2403

2404—English Miniature

Round. Half length portrait of a lady in a dark striped dress with a Marie Antoinette fichu and wearing around her neck a miniature pendant. In tortoise shell frame. About 1800.

Diameter, 2⅞ inches.

2405—English Early Nineteenth Century Miniature

Oval. Bust portrait of a lady in a white dress and wearing a coral bead necklace. In gilt frame.

Height, 3⅛ inches; width, 2½ inches.

2406—French Eighteenth Century Miniature

Oval. Three-quarter length portrait of a young woman: "La Source." In gilt and velvet frame. First half of Eighteenth Century.

Height, 3 inches; width, 2¼ inches.

2407—Nineteenth Century Miniature

Oval. Bust portrait of Raphael, after his portrait in the Uffizi Gallery. Gilt and wood frame.

Height, 2¼ inches; width, 1¾ inches.



2408

2408—Miniature by Judlin

Round. Half length portrait of a young army officer in red and green coat and gold epaulets in a landscape background. Plain gold mounting; on the back two conjoined monograms and arabesques in openwork gold on a translucent *bleu-de-roi* enamel ground. Signed: "Judlin 1784." Eighteenth Century.

Illustrated *Diameter, 2½ inches.*

2409—Miniature of Mme. Tallien by Silvy

Round. Half length portrait in a white Directoire dress and wearing over the right shoulder a red scarf and around the neck a chain with pendant; landscape background. In gilt frame. Signed: "Silvy."

Diameter, 2¾ inches.

2410—Miniature by Defregger

Oval. Head of a German peasant girl. Signed: "Defregger." Gold mounting.

Height, 2⅞ inches; width, 2¼ inches.

2411—Miniature by Chabanne

Oval medallion. Bust portrait of a gentleman in black coat, on a gray background. Signed: "Chabanne 1820." Gold mounting with repoussé back plate.

Height, 3⅛ inches; width, 2⅝ inches.

2412—Miniature Attributed to Mme. Vigée Le Brun

Three-quarter length portrait of the famous artist seated before her easel, her face turned towards the spectator. Framed in gold and inlaid horn. French. Eighteenth Century.

Illustrated *Diameter, 2⅞ inches.*



2412

2413—French Miniature Portrait

Oval. Painted in oil on copper. Bust portrait of the Duke of Orleans, who became regent to Louis XV, dressed in armor and wearing an elaborate neck bow and lace jabot. In original morocco case. About 1700.

Height, 3 inches; width, 2⅜ inches.

2414—Miniature Portrait by Fornet

Round. Bust portrait of Louise de Savoye Carignan, Princess de Lamballe, the friend of Marie Antoinette and one of the first victims of the French Revolution, painted in *grisaille* and purple. Signed: "Fornet 80." In gilt frame.

Diameter, 2⅜ inches.

2415—Miniature Portrait of Napoleon by Isabey

Oval. Bonaparte as Emperor in a green uniform and with decorations and the ribbon of the Legion of Honor across his breast. Signed: "J. Isabey 1814." (Jean Baptiste Isabey.) Chased ormolu frame surmounted by a laurel and the Imperial Crown.

Height, 2¾ inches; width, 2¼ inches.

2416—English Miniature in the Manner of Cosway

Oval. Bust portrait of a young girl in a white dress wearing her hair in long curls. Gold mounting; on the back entwined locks of hair arranged on an opalescent background and surrounded by a band of braided hair. About 1800.

Height, 3 inches; width, 2½ inches.

2417—French Eighteenth Century Miniature

Round. Three-quarter length portrait of the Marquis de Briancours with his daughter and son. In repoussé gilt frame. French. 1787.

Illustrated *Diameter, 3 inches.*



2417

2418—Miniature Portrait of Napoleon

Bust portrait of Bonaparte as First Consul, in a dark green coat with gold braid trimmings and red stock. In chased gilt frame. French.

Height, 3¾ inches; width, 2⅞ inches.

2419—French Miniature

Oval. Bust portrait of a royal youth in a Hussar uniform and wearing his decorations. Set in quadrangular gilt ormolu frame of the period. About 1815.

Height, 3¼ inches; width, 2½ inches.

2420—French Eighteenth Century Miniature

Round. Full bust portrait of a court beauty in a white dress and light blue drapery; her hair, shoulder and wrists are adorned with pearls, and a bouquet of roses. In gilt frame. About 1760.

Diameter, 3⅜ inches.



2422

2421—French Eighteenth Century Miniature Portrait

Oval. Bust portrait of a young officer in a green coat with red facings, wearing the Order of the Golden Fleece. Landscape background. In gilt bronze frame. Middle of Eighteenth Century.

Height, 2⅛ inches; width, 2⅝ inches.

2422—English Eighteenth Century Miniature

Oval. Half length portrait of a young lady wearing a black scarf over a blue and white lace bodice, and a white hat; landscape background. Signed: "W. Turner 1789." In chased gilt frame.

Illustrated

Height, 3½ inches; width, 2⅞ inches.

2423—English Miniature

Oval. Bust portrait of an elderly gentleman in a blue frock coat and elaborate stock. Within an oval gilt mounting and set in a black and finely carved wood frame. About 1820.

Height, 2⅝ inches; width, 2¼ inches.

2424—Miniature by Sicardi

Round medallion. Half length portrait of a young lady in a white dress and with a feathered hat. Landscape background. Signed: "Sicardi." Chased gilt frame of Louis XVI design and period.

Diameter, 2⅞ inches.

2425—French Miniature

Round. Portrait of a young mother and her child. In gilt frame.

Diameter, 3¼ inches.

2426—Miniature Portrait of Catherine, Queen of Poland, by Van Loo

Catherine Lesczinska, *née* Opalinska, stands three-quarter length, her arm resting on a table on which is her crown; she wears a pale yellow robe embroidered with emeralds and pearls, and a blue mantle lined with ermine. To the upper right are two conjoined coats-of-arms below a royal crown. Signed: "Vanloo." An oil portrait of the above subject and by the same artist is now in Warsaw. In gilt ormolu frame.

Height, 5 inches; width, 4⅛ inches.

2427—French Eighteenth Century Miniature

Oval. Three-quarter length portrait of the Duke of Choiseul-Praslin in a blue coat trimmed with gold braid and wearing a lace jabot. Signed: "L. D." In gilt frame with velvet panel. About 1780.

Illustrated

Height, 3⅝ inches; width, 2⅝ inches.



2427

2428—French Eighteenth Century Miniature

Painted in oil on paper and mounted on an oak panel. Half length portrait of lady in a blue dress with lace ruff and wearing a red shawl. About 1760.

Height, 4⅝ inches; width, 3⅜ inches.

2429—English Miniature

Oval. Bust portrait of a young girl with a pearl necklace and a blue striped shawl over her shoulders. Velvet frame with gilt moulding. About 1820.

Height, 3½ inches; width, 2⅞ inches.

2430—Miniature Portrait of Napoleon by Hollier

Oval. Bust portrait of Napoleon in a green uniform with white facings edged with red and wearing his decorations. Signed: "Hollier." (Jean François Hollier.) Gilt bronze frame.

Height, 3 inches; width, 2⅝ inches.

2431—Nineteenth Century Miniature

Enameled on copper. Bust portrait of "Mrs. Middleton," with flowing hair, and in a décolletté dress. From the painting by Van Dyck. In black wood square frame.

Height, 3½ inches; width, 2¾ inches.

2432—Miniature Portrait of Lord Byron

Attributed to Sir Thomas Lawrence. A full bust portrait of Lord Byron as a boy. In carved gilt wood frame of the period.

Height, 3½ inches; width, 3⅛ inches.

2433—French Eighteenth Century Miniature Painting

Oval. Three nude female figures, standing in a pool. Old French carved wood frame. About 1770.

Height, 2¾ inches; width, 3⅜ inches.

2434—French Eighteenth Century Miniature Portrait

Three-quarter length portrait of Louis XIV in full armor. Old carved and gilt wood frame.

Height, 5 inches; width, 3⅝ inches.

2435—French Eighteenth Century Miniature

Oval. Three-quarter length portrait of a young lady in a pompadour costume and carrying a basket of flowers; landscape background. Signed: Mlle. Delacazette. Chased gilt frame and velvet case. About 1780.

Height, 4⅞ inches; width, 4⅛ inches.

2436—Pair Miniature Paintings by T. Ruppert

A. At the Bal Masque. A young lady seated, having removed her mask looks up at a young gentleman standing at her side; both are in costumes of the Italian comedy. Green drapery background.

B. A cavalier sitting in a chair and playing the guitar, looks up at a girl standing beside him and holding in her hand a sheet of music. Both signed: "T. Ruppert Pinx," and framed in carved and gilt wood.

Height, 4⅞ inches; width, 3½ inches.

2437—French Eighteenth Century Miniature by Colin

Three-quarter length portrait of a nobleman in a blue tight-fitting coat trimmed with fur, with one hand on the pommel of his sword and the other on his hip. Gilt ormolu frame.

Height, 6⅝ inches; width, 4½ inches.

2438—French Seventeenth Century Miniature Painting

On copper. "St. Barbara," three-quarter length, in red dress, holding the martyr's palm in her left hand and symbols in her right hand. Carved gilt wood frame of the period.

Height, 6 inches; width, 4¾ inches.

2439—French Eighteenth Century Miniature Painting

The "Toilet of Venus" after the painting by Titian. Gilt wood frame. First half of Eighteenth Century.

Height, 6 inches; width, 3¼ inches.

2440—Miniature Painting by Mario Balassi

On copper. Half length portrait of Victoria de la Rovere, Grand Duchess of Tuscany, richly costumed and holding in her right hand a sword and in her left palm-leaves entwined by a ribbon which bears the inscription: "*Nomini meo ascribatur Victoria Rec VII Cap XII.*" An oil portrait of the same subject by Titian is in the Uffizi Gallery, Florence. Carved and gilt wood frame. French. Latter half of Seventeenth Century.

Height, 6½ inches; width, 5¾ inches.

2441—English Miniature Painting after Hoppner

A nymph seated, leaning against a tree, and near her a youth in a red coat, playing a flute. Above is a red drapery and in the distance a landscape, with river and mountains. Genoese velvet frame. About 1800.

Height, 7½ inches; width, 5¼ inches.

2442—Portrait of Diane de Poitiers by Le Coeure

Painted on vellum. Half length nude figure with red drapery, her left arm leaning on a rock, in a landscape background. In the upper right-hand corner a framed reserved panel containing the following: "Comme le cerf bruit après le decours des eaues, ainsi brait mon ame après toi. Dieu psalmes XLII." From the original painting by Primaticcio in Althorpe House. This miniature portrait was sold at auction in London February 14, 1822, for Dr. Dibdin. (A private plate was engraved from this miniature by James Thompson for Dr. T. F. Dibdin; 75 impressions only were taken, after which the plate was destroyed. The engraving is sometimes found in the finest copies of Dibdin's "Bibliographical Antiquarian and Picturesque Tour in France and Germany.") In morocco case with tooled cover.

Height, 6¾ inches; width, 5¼ inches.

2443—Spanish Miniature of Ferdinand, King of Spain

The bust portrait of Ferdinand is in a medallion between the allegorical figures of Peace and War, and under a royal crown held up by an amorino. Inscribed: "Fernando VII Rey de España ydelas yndias año de 1819," "Pax Longa," "Plus ultra," and signed: "Ion pinx. Fran Melendez." (Francesca Melendez was the Court painter to Ferdinand.) Wood frame.

Height, 3⅞ inches; width, 5¼ inches.

2444—French Eighteenth Century Miniature Painting

A copy of the famous painting by Rubens, "The Brazen Serpent." Genoese velvet frame.

Height, 7⅛ inches; width, 9⅛ inches.

2445—French Louis XIV Miniature Portrait

Full half length portrait of a young nobleman in long dark curly wig, wearing armor, a lace collar and the ribbon of the Order of St. Louis; in the background is a curtain and to the left landscape and distant mountain. Carved wood and tortoise shell frame of the period. About 1690.

Height, 7½ inches; width 6⅛ inches.

2446—Miniature Portrait by Harding

Full bust portrait of a young prince in a brown jacket with brilliant red sleeves and wearing a lace collar. Signed: "G. P. Harding, 1821." Black wood frame.

Height, 4¼ inches; width, 3¾ inches.

2447—Miniature on Vellum Attributed to Giulio Clovio

The Crucifixion, with St. John and a soldier at the right, Mary Magdalene at the foot of the Cross, and to the left the Virgin fainting in the arms of a holy woman. Henry Shaw, who reproduced this painting in his "Decorative Arts Ecclesiastical and Civil of the Middle Ages," thought it belonged to the volume executed for Gregory XIII, and mentioned by Baglione in his work published about 1642. From the Celloti collection sold at Christie's in 1825. Later (in 1836) it was in the Wilson collection. In a repoussé silver frame of bold rocaille design.

Height, 9¼ inches; width, 9½ inches.

2448—Miniature Portrait of the Earl of Northampton by Henry Pierce Bone

Three-quarter length portrait of the Earl on a grayish-green background. Painted on copper. On the back of the panel is written: "Spencer Compton, Earl of Northampton, slain at Hopton Heath, May 19, 1642. London, 1839; painted for J. P. Ord, Esq., by Henry Pierce Bone, enamel painter to the Queen, the Queen Dowager and the Duke of Kent, from the original by Jansen, in the Collection of the Marquis of Northampton, Castle Ashby, Northamptonshire." (Henry Pierce Bone, 1779-1855, son of Henry Bone.) In original carved and gilt frame.

Height, 6 inches; width, 5 inches.

2449—Miniature Portrait of Van Dyck by Henry Bone, R. A.

Oil painting on copper. Three-quarter length portrait on a grayish-green background. On the back of the panel is written: "Sir Antonio Van Dyck's portrait painted by himself. London, Feb. 1825; painted by Henry Bone, R. A., painter to His Majesty and the Duke of York, from the original in the collection of the most noble, the Marquis of Hertford." (Henry Bone, 1755-1834.) In gilt bronze frame decorated with acanthus and flowers in relief and plates with engraved tablets "Bone" and "Van Dyck."

Height, 7¼ inches; width, 5¾ inches.

2450—Enamel Miniature Portrait by Henry Bone, R. A.

On copper. Full bust portrait of a gentleman in a dark coat, seated in a green chair against a red curtain. Painted by Henry Bone, R. A., enamel painter in ordinary to His Majesty. With inscription on the back of the panel: "Mathew Baillie, M.D., born October 27, 1761, died London, 1817." Carved gilt wood frame of the period.

Height, 5 inches; width, 4 inches.

2451—French Nineteenth Century Enamel Miniature Portrait

On copper. Three-quarter length portrait of a lady in an elaborate purple and red dress with white lace at the corsage and yellow sleeves, holding an orange in one hand and in the other a rose. Set in a square carved and gilt wood frame of the period.

Height, 5⅜ inches; width, 4¼ inches.

2452—Enamel Miniature Portrait of the Earl of Surrey by Henry Bone, R. A.

On copper. Half length standing portrait of Henry Howard, Earl of Surrey, born 1517, beheaded 1547, after the original in the possession of Lord Howard of Effingham. Painted by Henry Bone, R. A., enamel painter to His Majesty and His Royal Highness, the Duke of York, after the original in the possession of Lord Howard of Effingham. In carved and gilt wood frame of the period.

Height, 11¾ inches; width, 8½ inches.

2453—Enamel Miniature Portrait of Charles X of France by Henry Bone, R. A.

On copper. Full length portrait of the King standing on his throne in his royal robes, against an architectural background. Painted by Henry Bone, R. A., 1829. In carved and gilt wood frame of the period.

Height, 3½ inches; width, 9¼ inches.

2454—French Sixteenth Century Illuminations

Two historiated initials with oval representations of Christ and the woman of Samaria at the well, and of the return of the Prodigal Son, both with finely executed landscape in the background. The initial letters and the vine pattern of the outer spaces are on gold ground.

Height, 6¾ inches; length, 7 inches.

2455—French Illuminated Manuscript, Middle of Fifteenth Century

Leaves from a French manuscript of the work of Alfonso de Spina; "Les Forteresses de la Foi." Entrance to the mystical fortress; the defenders of the faith disputing with the arch-heretics. (Has been reproduced in smaller size in Paul Lacroix's "La Vie Religieuse et Militaire au Moyen-Age.") The mystical fortress defended by the ecclesiastical authorities and theologians, is surrounded by the heretics, who are attempting to undermine its foundations. From the Firmin Didot collection.

Height, 8¾ inches; width, 8⅜ inches.

2456—French Fifteenth Century Illumination

Historiated initial depicting God the Father enthroned and in the act of benediction. The border of flowers and scrolls is painted in rich colors and heightened with gold.

Height, 11¼ inches; width, 9¾ inches.

2457—Fifteenth Century Manuscript Illuminations

Historiated initials in oval form. The Martyrdom of St. John the Evangelist who stands in the cauldron of boiling oil looking up at God the Father in Heaven, while six men are bringing fagots and fanning the flame.

The Presentation in the Temple. Through three windows in the background of each scene a fine landscape shows. The top is in a fine architectural design. These scenes belong in style and execution to the Netherlandish school while the borders of flowers, angels, grotesques, etc., in rich colors and heightened with gold, are in the Italian style.

Height, 14 inches; width, 12¾ inches.

2458—Miniature on Vellum by Giovanni Benedetto Castiglione (1616-1670), Seventeenth Century Genoese School

"Adoration of the Magi." The Kings on horseback are advancing among a throng of women and children; their suite is seen in the background. In the foreground to the left, behind a woman who is pulling up a bucket from a well, Mary is seated with the Child in her lap in

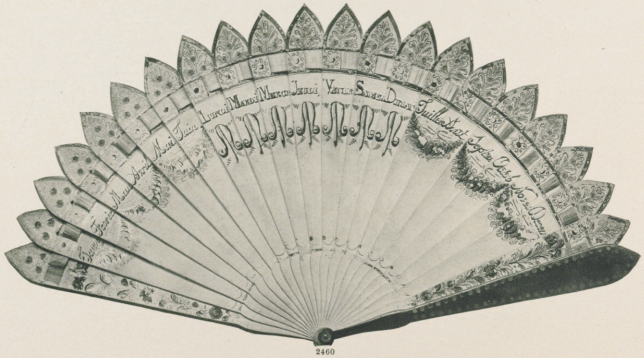
front of a shed, near which stands a tree; on the roof of the shed and on the tree cherubim are watching over the Mother and Child. Signed in lower left corner: "*BC genouas* 1666" (Castiglione was a pupil of Giovanni Battiste Paggi and Andrea de Ferrari. Later when Van Dyck was in Genoa the Flemish master became his friend and helped him with his advice).

Height, 16¾ *inches; width,* 12¼ *inches.*

2459—North Italian Illumination, *circa* 1500

The upper part with a representation of the Resurrection, and below it two bars of music painted in colors and gold. In the border immediately surrounding the initial letter (R) are six small figures of saints. The outer border is enriched by angels, grotesques, scrolls, birds, etc., in brilliant colors and gold. In the lower part is the figure of a saint in an oval.

Height, 23½ *inches; width,* 16¼ *inches.*



2460

COLLECTION OF FANS

2460—French Early Nineteenth Century Fan

Vellum, with tortoise-end blades. The months and the days of the week painted in illuminated letters; festoons and floral motives in gilding and colors. *Illustrated*

2461—Filigree Fan

The blades of intricate silver filigree work with gilt edges, and the ornamentation in translucent enamels in the Chinese style.

2462—French Eighteenth Century Mother-of-Pearl Fan

Pierced, carved and inlaid tinted gold with groups of amorini. The blades have festoons of roses and rocailles.

2463—Small Horn Folding Fan

French, Louis XV. The blades inlaid with spangles and the handles with gold birds, flowers and festoons.

2464—English Eighteenth Century Painted Fan

Paper. A slight vine arabesque decoration within a printed narrow black border with white leaves, and a central medallion having a transfer engraving of a classical scene with two figures. Ivory blades pierced, in a fine ornamental design; the guards covered with polished steel. About 1790.

2465—Nineteenth Century Tortoise Shell Fan

Elaborate scroll ornamentation painted in gold, and enriched by inlaid spangles.

2466—French Eighteenth Century Painted Fan

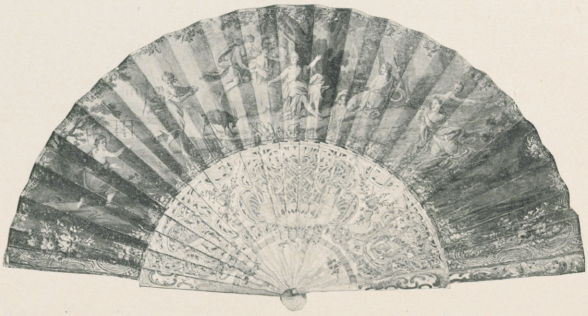
Silk. Decorated in the centre with the arms of the Dauphine, floral branches and festoons, and vines in imitation of spangles. Ivory blades incrusted with silver, partly gilt. About 1780. Said to have once belonged to Marie Antoinette.

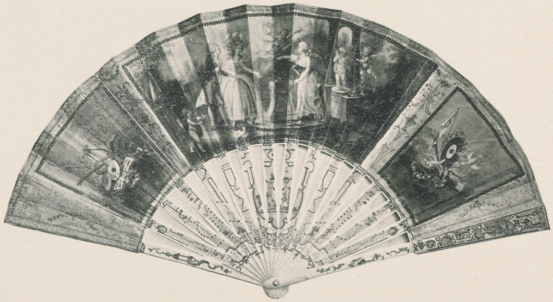
2467—French Early Nineteenth Century Ivory Fan

The blades are pierced and inlaid with small carved and gilt flowers, the end blades ornamented with the arms of the Duchesse d'Angoulême.

2468—French Eighteenth Century Painted Fan

Paper. Painted in bluish-black *camaïeu* with rustic landscape and three figures within a rococo border of scrolls and flowers on three sides; on the reverse a landscape in slight outlines. Ivory blades pierced and painted with floral motives in monotone.





2492
2497

2469—French Louis XV Lace Fan

Point d'Alençon, with sprays of flowers and a floriated border. Ivory blades, pierced and carved with pastoral figures and ornaments and flowers.

2470—French Louis XV Embroidered Lace Fan

Net ground with scrolled leaves and flowers in silver and gold embroidery and painted in body color. The ivory blade pierced and carved, with figures and gilt scrolls. Jewel fastener.

2471—English Early Nineteenth Century Painted Fan

Chicken skin. An ornamental design with three panels, the centre showing a couple offering the sacrifice of a rose on an altar, and on the end panels portraits of a youth and maiden. On the reverse Cupid and Psyche. Ivory blades pierced and intricately inlaid with gold animals, birds, vines and trophies.

2472—Directoire Painted Fan

Chicken skin. On the front is a decorative Roman setting of panels, a centre oval medallion with the Muse of Painting, and two architectural side medallions with landscapes, and a small round medallion with relief figures on a blue ground; on the reverse a slight decoration of floral festoons. Ivory blades pierced, painted and gilded. Jewel fastener.

2473—French Louis XVI Ivory Fan

The blades are pierced with a very fine floriated and ornamental design; a central panel is decorated in gold with a vase of flowers, and on the reverse with floral sprays.

2474—Chinese Nineteenth Century Ivory Fan

The blades ornamented with Chinese domestic and garden scenes, executed in intricate and skillful openwork and relief carving. The guards carved in relief with figures and foliage.

2475—French Eighteenth Century Painted Fan

Paper. Decorated with pastoral scenes, flowers and ornaments. Ivory blades pierced, gilded and inlaid with precious metals and mother-of-pearl.

2476—French Eighteenth Century Painted Fan

Silk. Decorated with *assignats* (the paper money of the French Revolution). Ivory blades, pierced, carved, painted and gilded with pastoral figures, flowers and rocailles. Has jewelled fastener. About 1792.

2477—French Louis XVI Fan

White silk, with small silver spangles and appliqué silver ornaments. Ivory blades, pierced, carved and inlaid with gold and silver. Jewelled fastener. About 1780.

2478—Point de Venise Lace Fan

Mother-of-pearl blades, engraved, pierced and inlaid with gold and silver flowers and scrolls in Louis XV style.

2479—French Eighteenth Century Painted Fan

Chicken skin. Mythological scene with nereides and sea gods painted in brilliant colors. Ivory blades, with pierced ornamentation and the guards with mother-of-pearl backs.

2480—French Louis XVI Fan

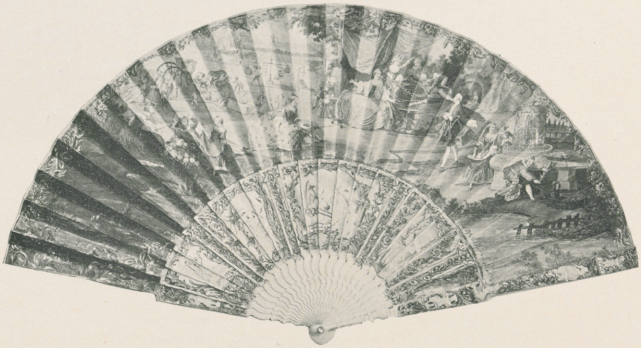
Silk. On the front, a central panel showing a pastoral scene with two dogs, a torch and a vase of flowers, within a spangled frame surrounded by flowers, leaves and scrolls with spangles. On the reverse floral bouquets and sprays delicately painted in colors. Ivory blades with incrustations of gold.

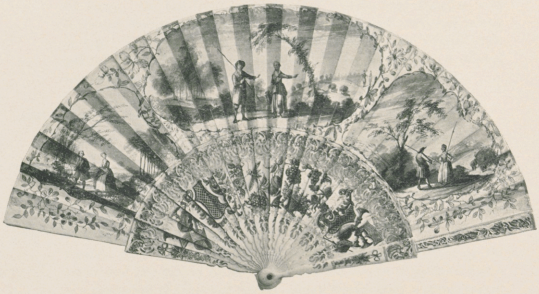
2481—Early French Nineteenth Century Fan

Chicken skin. Decorated with a pastoral scene and the minuet; signed: "Gilbert." On the reverse a medallion with garlands of flowers and musical trophies. Ivory blades chased, engraved and painted with floral and scroll designs.

2482—French Louis XV Fan

Vellum. The decoration consists of three panels within scrolls and conventional flowers. The central represents a warrior receiving offerings from women, one of whom is kneeling. Ivory blades carved and pierced, with pastoral figures and rocailles. Jewel fastener.





2501
2506

2483—Venetian Eighteenth Century Painted Fan

Paper. On the front an elaborate decoration consisting of seven cards with diverse subjects, a *fête galante* in the centre, decorative subjects in *camaïeu*, blue, green, pink and red, and two portraits of a woman, "Anna Ferdin," and a man. "Vera effigies ecclentis Venet Jacobi Amigoni a. 1752"; entwined with painted ribbon of red and yellow checked pattern and with lace effect. On the reverse a slight decoration in the Chinese manner. Plain ivory blades, the guards carved, painted and gilded. About 1762.

2484—French Eighteenth Century Vernis Martin Fan

Of ivory. The Judgment of Paris, with border of arabesques on top and sides. The ivory blades are painted and gilded in the Chinese style with panels of figures and flowers; the guards are carved.

2485—French Painted Fan

Vellum. On the front, two landscapes with figures, within a decoration of vines and garlands with conventional leaves, fruits and flowers. On the reverse a rustic figure and landscape, floral festoons and leaf scrolls. Ivory blades painted and gilded. About 1770.

2486—French Louis XV Vernis Martin Fan

Of ivory. On the front a painting of Ariadne and Bacchus with landscape background and many figures and pierced arabesque border at top. The guards with figures and ornaments in the Chinese style painted and gilded; the two blades next to the guards have a pierced conventional pattern and two painted medallions. About 1740.

2487—French Nineteenth Century Painted Fan

Paper. On the front a scene with Chinese women in a landscape, signed: "F. de Rose, 1879"; on the back, flowers and a bird. Mother-of-pearl blades with a finely engraved decoration of Chinese domestic scenes and floral motives executed by a Chinese artist. Has jewel fastener.

2488—French Louis XV Painted Fan

Paper. On the front a landscape with a lady and shepherd in the centre and two figures on either side; on the reverse a pastoral figure in a decoration of vines and flowers. Ivory blades finely pierced, carved and gilded, with pastoral subjects and leaf scrolls.

2489—French Eighteenth Century Vernis Martin Fan

Of ivory. On the front The Finding of Moses; on the reverse a pastoral scene; border of figures within panels at sides and top, and a wider one at bottom. Has jewel fastener.

2490—French Louis XV Painted Fan

Vellum. On the front a central medallion in rocaille frame with couples dancing and playing; on one side a lady and gentleman dancing the minuet, on the other a lady playing a guitar. Ivory blades, pierced, carved, painted and gilded, showing three rococo medallions with pastoral figures. Jewel fastener.

2491—French Early XVIII Century Painted Fan

Vellum. Elaborately decorated with conventional flowers and scrolls on both sides, and on the front a scene representing Isaac and Rebecca at the well, with many other personages; and on the reverse two lovers. Mother-of-pearl blades, pierced, engraved and gilded.

2492—French Early Eighteenth Century Fan

Vellum. On the front a mythological scene with Mercury, nymphs and nereides; on the reverse a lady, a warrior and a ship. Mother-of-pearl blades richly carved and inlaid with gold and silver.

Illustrated

2493—French Louis XVI Fan

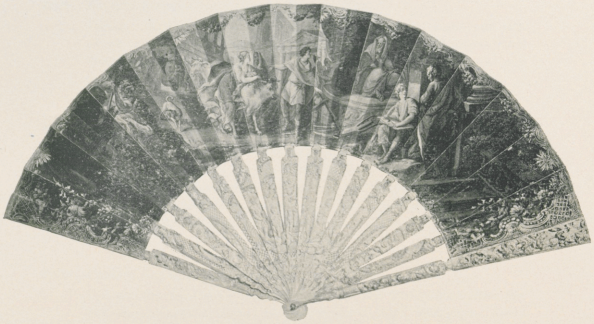
Silk. The front with conventional decoration of floral garlands, vases and spangles of various colors, and three oval medallions, a pastoral scene in the centre, and a cupid in each side medallion; the reverse with a slight line decoration of panels and vines. Ivory blades pierced, carved and inlaid with gold, silver and spangles. Has jewel fastener. About 1780.

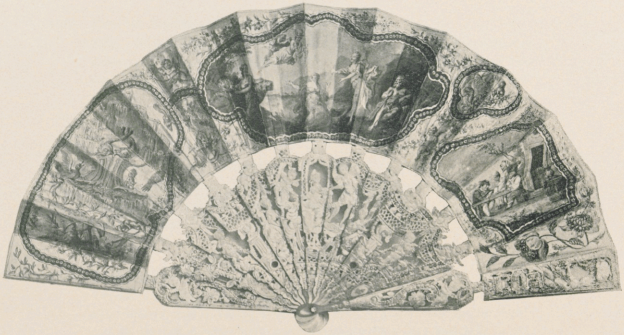
2494—French Louis XVI Vernis Martin Fan

Of ivory. On the front a figure subject and on the reverse a landscape, with borders in Chinese style. About 1700.

2495—French Eighteenth Century Painted Fan

Vellum. On the front Solomon receiving the Queen of Sheba; on the reverse a landscape. Ivory blades, pierced and ornamented with panels, scrolls and pastoral figures, the guards carved in high relief with figures in the Chinese style.





2510
2513

2496—French Eighteenth Century Painted Fan

Vellum. On the front a central panel with a pastoral scene, and side panels of Chinese motives in green *camaïeu* within scrolls of conventional flowers; on the reverse floral sprays. Ivory blades, pierced, carved and engraved with pastoral figures, rocailles and birds.

2497—French Louis XVI Painted Fan

Silk. On the front three rectangular panels, the large centre one with a cavalier and a lady at the Altar of Love behind which stands a goddess; in the side panels musical and love trophies; on the reverse a slight scroll decoration. Ivory blades finely pierced, carved, gilded and inlaid with silver in the Chinese style. About 1780.

Illustrated

2498—French Louis XVI Painted Fan

Vellum. On the front a decoration of vines and flowers with three medallions of pastoral scenes; on the reverse a slight landscape. Ivory blades, pierced, carved and slightly gilded, showing pastoral figures and scrolls. About 1770.

2499—English Eighteenth Century Painted Fan

Silk. Within a decoration of scrolls and flowers, vases and medallions; three panels, a large oval one in the centre with three muses and two oval panels, both with mother and child. Ivory blades pierced, carved, painted and inlaid with gold and silver. Has jewel fastener. About 1790.

2500—French Middle of Eighteenth Century Fan

Vellum. On the front, flowers, leaves, ornaments, and a pastoral scene; on the reverse a fishing scene and floral sprays. Ivory blades, pierced, painted and gilded, and incrusted with mother-of-pearl.

2501—French Eighteenth Century Painted Fan

Vellum. On the front a merry-making scene, with groups of women and children and a young man and a girl at a fountain to the right, and to the left a scene with many people, with a lake and hills in the distance; on the reverse, a landscape with two ladies and a gentleman

fishing. Ivory blades, pierced, carved, painted and gilded, with figures and flowers, with mother-of-pearl backing; the guards pierced, carved, painted and gilded with figures, flowers and fruit.

Illustrated

2502—Eighteenth Century Painted Fan

Vellum. On the front Joseph plunged into the well by his brothers. On the reverse a young woman in a landscape. Ivory blades, pierced, painted and gilded with pastoral figures, flowers and scrolls. Jewel fastener.

2503—French Eighteenth Century Painted Fan

Vellum. On the front medallions with figures and spangled flowers in the Chinese style, and a large oval central medallion with a girl placing a wreath of flowers on a sleeping youth; on the reverse a slight decorative arrangement with a Chinese figure and a border. Ivory blades, pierced, gilded and silvered, with figures and panels.

2504—French Louis XV Fan

Vellum. On the front a scene with Abraham, the three angels and Sarah; on the reverse a figure in landscape. Ivory blades, pierced, carved and gilded with ornaments and figures with appliqué mother-of-pearl background.

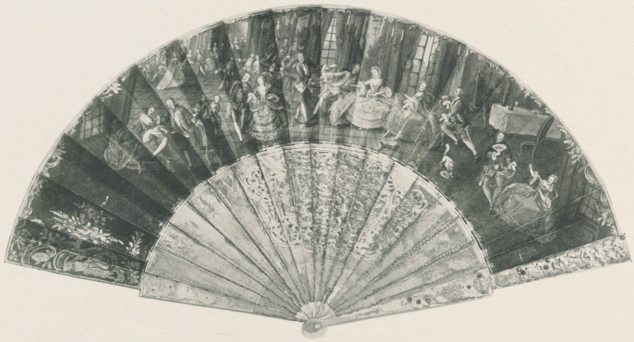
2505—French Louis XV Fan

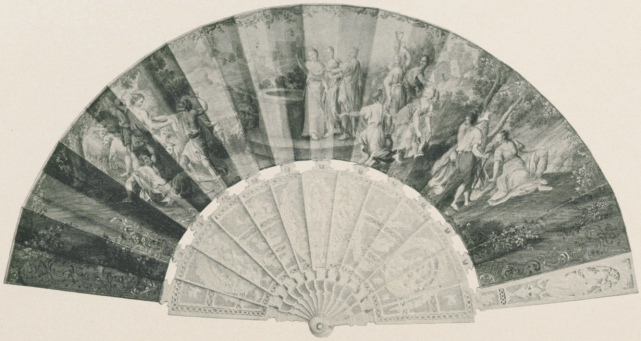
Silk. On the front in a scroll ornamentation of various colors and gold are three medallions, a large centre one with a youth and maiden at the altar of Love; in one of the side medallions a hunter resting, and in the other a woman feeding ducks. Ivory blades, pierced, silvered and gilded, with figures and ornaments, and the guards with figures and ornaments on a mother-of-pearl appliqué back.

2506—French Eighteenth Century Painted Fan

Vellum. On the front three medallions of landscapes with rustic figures painted in grayish-blue *camaïeu*. Ivory blades, pierced and painted in monotone, with trophies, fruit, flowers and insects. About 1750.

Illustrated





2517
2518

2507—French Late Louis XV Lace Fan

Point d'Alençon, of floriated and scrolled pattern. Ivory blades, pierced, chased and engraved, with three rococo panels, the one in the centre illustrating La Fontaine's fable of the Stork and the Fox.

2508—French Eighteenth Century Painted Fan

Vellum. On the front a mythological scene, with a woman being sacrificed on an altar; on the reverse a sketchy view of a gate and walls of a town and floral bouquets. Ivory blades carved and pierced with figures in relief; the guards with engraved mother-of-pearl.

2509—French Eighteenth Century Painted Fan

Vellum. On the front the Rape of Europa partly framed with flowers and leaves; on the reverse a pastoral scene. Ivory blades pierced, carved, engraved and painted with figures of amorini, flowers and scrolls, and mother-of-pearl appliqué.

2510—French Eighteenth Century Painted Fan

Vellum. On the front a scene in the Roman Forum with numerous figures; on the reverse a god and goddess in a landscape. Mother-of-pearl blades richly perforated and inlaid with gold and silver figures and ornaments.

Illustrated

2511—French Eighteenth Century Painted Fan

Silk. On the front chinoiseries with spangles and a gilded arabesque border; on the back a conventional basket of flowers. Ivory blades pierced, gilded and silvered. Jewel fastener.

2512—French Eighteenth Century Painted Fan

Vellum. On the front a pastoral scene with two ladies and a Pierrot; on the reverse a slight floral ornamentation. Ivory sticks elaborately pierced, gilded and silvered with figures and vases of flowers. Jewel fastener.

2513—French Eighteenth Century Painted Fan

Vellum. On the front, in panels, Hermes carrying the infant Bacchus to the nymphs, peasants before an inn, and on the reverse Mars and Venus. Mother-of-pearl blades richly carved and overlaid with silver. Jewelled fastener. About 1750.

Illustrated

2514—French Eighteenth Century Painted Fan

Silk. On the front a central panel within a decoration in the Chinese style; on the reverse, flowers. Ivory blades, pierced and gilded, and with mother-of-pearl incrustations.

2515—French Louis XVI Painted Fan

Silk. On the front three panels of pastoral scenes with two figures in the centre, and one in the side panels, framed in gold arabesques and a floral border with scrolls in various colored spangles; the central panel having three small oval medallions cut and filled with fine gold net; on the reverse flower scrolls. Ivory blades pierced, carved and gilded with figures and ornaments.

2516—French Painted Fan

Vellum. On the front three medallions with youth, maiden and cupid in the centre, and landscapes with figures on the sides; on the reverse a shepherdess. Ivory blades pierced, painted and gilded, with birds and rocailles. About 1760.

2517—French Eighteenth Century Painted Fan

Vellum. On the front a scene in a ball room with ladies and gentlemen with elaborate costumes of the period; on the reverse a lady and cavalier in an arbor. Mother-of-pearl blades overlaid with silver and with a pierced central panel of cupids and scrolls; the guards inlaid with silver and incrusted with garnets.

Illustrated

2518—French Louis XVI Painted Fan

Vellum. On the front, in the centre, women at a well witnessing quarrelling herdsmen; on the reverse a landscape. Ivory blades, intricately and artistically carved in openwork and in relief, and backed with three oval medallions with mother-of-pearl. Jewel fastener. About 1770.

Illustrated

2519—French Eighteenth Century Painted Fan

Vellum. On the front Venus, Mars and amorini in a landscape with a tent and two soldiers in the background; rich borders on the sides of conventional leaves and flowers painted in gold. Mother-of-pearl blades, pierced and richly carved, and engraved in a rococo decoration having three panels with figures, painted, gilded and silvered. Jewel fastener. In carved wood frame.

TWELFTH AFTERNOON'S SALE

TUESDAY, FEBRUARY 28TH, 1911

AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH

BEGINNING AT 2.30 O'CLOCK

Catalogue Nos. 2520 to 2707 inclusive

MISCELLANEOUS OBJECTS

2520—Wedgewood Medallion

Subject "Capturing Love." Modelled in white in relief, upon a blue ground. Gilt frame.

Diameter, 2¾ inches.

2521—French Carved Ivory Medallion

Head of Athena in profile, on green velvet background, and set in an elaborate rocaille gilt frame.

Height, 3⅜ inches; width, 3 inches.

2522—French Carved Ivory Medallion

Figure of Ceres exquisitely carved. In gilt frame of rocaille design. Nineteenth Century.

Height, 3⅜ inches; width, 3 inches.

2523—Syrian Sixteenth Century Carved and Painted Ivory Medallion

The carving in low relief with polychrome painting. On one side is Mary as Queen of Heaven, on the other Mary as the Mother of Sorrow. In a silver frame which is in the form of a chain with pierced appliqué blossoms and leaves.

Illustrated *Diameter, 3½ inches.*



2523

2524—Italian Mosaic Medallion

Goldfinch perched on a branch, with copper back. Eighteenth Century.

Diameter, 2¼ inches.

2525—German Fifteenth Century Medallion

In a fishskin case mounted in silver. St. George on horseback in combat with the dragon, in repoussé and chased gold and enamelled in brilliant red, green and white. Sixteenth Century.

Height, 3 inches; width, 2¼ inches.

2526—French Eighteenth Century Oval Medallion

Portrait of a young lady wearing a white dress with flowered border and a cap, enamelled in various colors on a brown background. In morocco case.

Height, 2½ inches; width, 1¾ inches.

2527—Pocket Memorandum

Bound in silver, which is chased and enamelled. An oval panel on the front depicts a lady and gentleman dancing; on the back is a panel of flowers on a white ground. French, first half of Eighteenth Century.

Height, 2¾ inches; width, 1⅝ inches.

2528—Pair Small Cups with High Foot

Enamelled in colors with female bust portraits and arabesques on a black ground. Silver filigree mountings.

Height, 3¼ inches.

2529—Old French Portemonnaie

Old brocade, with enamel panels of miniature medallions showing portraits of a gentleman and lady of the Court, the latter with her pet dogs. French, first half of Eighteenth Century.

2530—Russian Enamel Cigar Case

Arabesques, foliated scrolls and rosettes of dark and turquoise blue, red and white enamels; gilt lined. *Marks:* A. C. 1894.

Height, 4 inches; width, 2⅝ inches.

2531—Chinese Eighteenth Century Enamelled Copper Bowl

Flowers and foliated scrolls in gilding and opaque light blue enamel on a dark blue ground.

Height, 2¼ inches; diameter, 4¾ inches.

2532—Eighteenth Century Enamel Cover of a Prayer Book

Decoration of flowers and leaves in polychrome painting on a white ground, and panels containing the Virgin and Child; the Visitation of Mary to Elizabeth; a saint and the Virgin and Child with the infant St. John. In chiseled gilt ormolu mountings in the style and period of Louis XVI.

2533—Battersea Enamel Candlestick

Flowers *en sémis* on white ground. Second half of Eighteenth Century.

Height, 9½ inches; diameter of foot, 5 inches.

2534—Oval Enamel Miniature Medallion by William Essex

Bust portrait of a lady with brown hair, in a blue dress, and wearing a pearl necklace. Signed in gold near the lower edge: "W. Essex, Prinx." (William Essex, 1783-1869, appointed in 1839 miniature painter to

the Queen; painted a few miniature enamel portraits from the life towards the latter part of his career.) Mounted in a rectangular gilt ornamented frame.

Height, 3⅛ inches; width, 2½ inches.

2535—Two Limoges Enamel Rectangular Panels

The Apostles Peter and Paul. Half length figures in oval fields on a black ground, the garments in blue and brown with gold; the spandrils with white and brown arabesques in relief. The portrait of Saint Peter is signed in gold on the back with the monogram N. L. (Nicholai Laudin I, prés les Jésuites, 1628-1698).

Each, height, 4¼ inches; width, 3⅝ inches.

2536—Two Limoges Enamel Rectangular Panels

A. Mary with a dove, executed in red, blue, white, flesh tints and gold. Inscribed in gold: "Mater Dei."

B. Christ, done in lavender, red, flesh tints and gold; inscribed: "Salvator Mundi."

Both are in oval fields with black ground, the spandrils being adorned with white and brown arabesques in relief, and signed in gold script on the back: "P. Nouailher." Pierre II Nouailher l'ainé, 1657-1717.

Height, 4¾ inches; width, 3¾ inches.

2537—Limoges Enamel Rectangular Panel

Simon, the Apostle, standing with an open book on his arm. The ground is black, with gilt stars, the figure in blue, red, green and flesh tints; in the corners are floriated ornaments in red, green, brown and blue translucent enamels. Beginning of Seventeenth Century.

Height, 6 inches; width, 4 3-16 inches.

2538—Limoges Enamel Rectangular Panel

Painted in green, blue, red, brown, gold and flesh tints. St. Mark the Evangelist seated outside of a monastery, writing; his lion is before him, and in the background is a landscape with a blue sky. In gilt frame. Middle of Sixteenth Century.

Height, 4 inches; width, 3⅛ inches.

2539—Limoges Enamel Rectangular Panel

Rounded at top. The Resurrection of Christ in translucent enamels of green, blue, lavender, red, flesh tints and gold on a white ground. In gilt frame. End of Sixteenth Century.

Height, 3½ inches; width, 3¾ inches.

2540—Limoges Enamel Oval Medallion

The Visit of the Queen of Sheba to Solomon. The Queen accompanied by a woman attendant is kneeling before the King seated on his throne with his retinue beside him. Executed in translucent enamels, green, red and blue predominating. Signed on the upper rim with the initials S. C. in gold. (Susanne Courtois.) Mounted in a repoussé silver gilt frame. About 1600.

Height, 4 inches; width, 3⅛ inches.

2541—Limoges Oval Medallion

In enamels of yellow, red, green, white and flesh tints on a black ground. The Penitent Magdalen. Within a border of arabesques painted in gilt and white, and blue arabesques in relief. Signed in gold script on the back "Bapte Nouailher à Limoges" (B. Nouailher, 1752-1804).

Height, 6¾ inches; width, 5½ inches.

2542—Limoges Enamel Portrait

Of a young woman, three-quarter length, on a rectangular plaque. Painted in *grisaille*, with red, flesh tints and gold on a black ground. In a frame of repoussé gilt copper, with leaves and acorns, and a vase finial. Seventeenth Century, in the manner of François Limousin (1579-1623).

Height, 4½ inches; width, 3¼ inches.

2543—Limoges Enamel Salt Cellar

Hexagonal. All-over decoration in white, green, yellow, lavender and flesh color, and ornaments in gilt on a dark blue ground. On each panel below a laurel festoon is a cupid carrying fruits illustrating the seasons. In the round concave centres of the top and bottom are heads in profile: "L'ABELE ELLENE SVIS APELEE"; "LE-BEVS PARIS SVIS APELEE." Middle of Sixteenth Century. In the style of Pierre Raymond.

Height, 3 inches; width, 3½ inches.

2544—Bénitier with Limoges Enamel Panel

In silver repoussé, chased and engraved; the font and base with foliated borders; the frame with floral motives; a pierced top piece, and a cresting on the inside. In the frame is an oval enamelled medallion of the baptism of Christ, in blue, green, lavender, white, flesh tints and gold on a black ground, within a border of blue, white and brown arabesques in relief. Signed on the border: "P. N." (Pierre II Nouailher l'aîné 1657-1717, second manner). *Height, 12 inches; width, 6¼ inches.*

2545—South German Pax

In silver gilt and rock crystal with an enamelled relief of the Crucifixion of Christ.

Height, 9⅝ inches; width, 3½ inches.

2546—Limoges Enamel Ewer

Decorated all over in *grisaille camaïeu* with flesh tints, and ornaments in gold on black ground. On the shoulder which is divided from the body by a bulging band is a medallion in front with a warrior's head in profile within a laurel frame, and corresponding to it on the back a motive with ribbons, fruit and leaves; between these is a reclining male figure on one side, and on the other a reclining female figure. On the body is depicted a combat of nude horsemen. Pierre Raymond. Sixteenth Century.

Illustrated

Height, 10¼ inches; diameter, 3¾ inches.



2546

2547—Limoges Enamel Tazza

Painted in *grisaille camaïeu*, with flesh tints and gold, on a black ground. Inside the bowl, around a central medallion with three lion heads, are depicted bacchanalian scenes; outside the bowl are four oval medallions, two with heads of warriors, two with female heads in profile; and on the stem are lions' heads and acanthus leaves. On the splayed foot and under the rim of the cup is an egg and dart band; the remainder is filled with foliated arabesques in gold. Signed under the foot in gold script: "N. Limoges." (Jacques Nouailher.)

Height, 5⅛ inches; diameter, 7¼ inches.

2548—Two Limoges Enamel Plates

Decorated on both sides with designs in *grisaille camaïeu*, with flesh tints and ornaments in gilt, on a black ground. In the centre is a representation of Summer and Autumn; the rims have cartouches and rinceaux, and panels with the initials P. R. (Pierre Raymond), and the date 1564. On the reverse of the plates are medallion heads and bold border designs also in *grisaille*.

Diameter, 7½ inches.

2549—Limoges Enamel Plate

Decorated on both sides in *grisaille*. In the centre a festive scene surrounded by a border of griffins and scrolls. On the reverse, a medallion head of a Roman emperor, garlands of fruits, amorini and border designs, the latter intercepted by panels containing the initials P. R. (Pierre Raymond), and the date 1564.

Diameter, 7½ inches.

2550—Limoges Enamel Plate

Decorated on both sides in *grisaille camaïeu* and flesh tints. In the centre "The Sower" surrounded by a border of griffins and scrolls. On the reverse a medallion female head, garlands of fruits, amorini and bold border designs, the latter intercepted by panels containing the initials P. R. (Pierre Raymond), and the date 1564.

Diameter, 7½ inches.

2551—Limoges Enamel Rectangular Panel

In translucent polychrome enamels with gold, lavender and green as prevailing colors. The Annunciation. Mary kneeling at her *prie-dieu* with an open book before her; an angel in a cloud holds a scroll inscribed: "Ave Maria plena Dominus." In gilt frame. Attributed to Jean Court. Second half of Sixteenth Century.

Height, 5¼ inches; width, 4 4-16 inches.

2552—Limoges Enamel Rectangular Panel

Christ Before the People. In translucent enamels, blue, green, white, brown, red, flesh tints and gold, on a black ground. Copy of Albert Dürer's woodcut in the "Kleine Passion." Black and gilt wood frame. Second half of Sixteenth Century.

Height, 6½ inches; width, 5 inches.

2553—Limoges Enamel Rectangular Panel

St. Cecelia, in green, blue, red, white, *grisaille* and flesh tints on a black ground. In the corners, which are chamfered, are white and brown arabesques in relief on a black and gilt ground. Signed on the lower edge, "I. L.," and in gold script on the back, "Laudin, Émailleur à Limoges. I. L." (Jacques Laudin the younger, 1663-1729). In carved gilt wood frame.

Height, 6½ inches; width, 5⅝ inches.

2554—Limoges Enamel Rectangular Panel

The Temptation of St. Anthony. St. Anthony is seated on the left, an open book in one hand, a cross in the other; near him is a pig, and to the right, a devil flying through the air; in a landscape with running brook in front and a mountain in the background. Painted in brown, green, *grisaille*, flesh tints, and gold on dark blue ground, with border of white and brown arabesques in relief. Signed in gilt on the back: "Laudin au Faubourg de Magnine à Limoges. J. L." (Jacques Laudin the younger, 1663-1729). In an old embossed leather case.

Height, 7½ inches; width, 6¼ inches.

2555—Limoges Enamel Rectangular Panel

The Annunciation. Painted in *grisaille camaïeu* with flesh tints and gold on a black ground. The angel is advancing towards Mary who, with a book in her hand, is kneeling at her *prie-dieu;* in a cloud above is God the Father, and below him the sacred dove personifying the Holy Spirit. Pierre Raymond. Middle of Sixteenth Century. Gilt wood frame.

Height, 7⅛ inches; width, 6⅜ inches.

2556—Limoges Enamel Oval Panel

The Sacrifice of Abraham. In red, green, blue, lavender, black, white, flesh tints and gold. Jean Court. Second half of Sixteenth Century.

Height, 8½ inches; width, 6⅜ inches.

2557—Limoges Enamel Votive Panel

Painted in a somber key with brown, red, blue, green, white, flesh tints and gold on a green ground. A lady in a chapel kneeling before a crucifix. In the lower part, upon a scroll, is the inscription in gilt: "Comman: la mere: de sanctæ: clere: estoit: devant le crucifix priant; nostre; segnieur pour estre: delivre: qan: son: heure seroit venue." Middle of Sixteenth Century. In repoussé gilt frame with relief acanthus scrolls.

Height, 7⅝ inches; width, 6⅜ inches.

2558—Limoges Enamel Votive Panel

Companion piece to No. 2557. Six nuns are kneeling before the Pope, an Archbishop and Cardinals; a monastery is seen in the background. The scroll on the lower part is inscribed: "Commen: ele: fut: apelee: la maison: de: pouvrte: et: le pape: lui memes: lui: escrivit: le non." Middle of Sixteenth Century. In a repoussé gilt frame.

Height, 7⅝ inches; width, 6⅜ inches.

2559—Limoges Enamel Rectangular Panel

The Annunciation. In deep blue, green, brown, white and black on green ground studded with flowers in relief and gilt. The scene depicted is in a classical temple with columns on each side, draperies in the background, and with God the Father, the angels' choir, and cherubim. In the two upper corners are two personages with scrolls inscribed: "O Mater Dei." Attributed to Jean Pénicaud the younger, about 1545. In black wood frame.

Height, 9½ inches; width, 8¼ inches.

2560—Limoges Enamel Rectangular Painting

Of a youthful Roman warrior at a fountain, in a green and yellow landscape, with blue sky; green, blue, brown and white are the prevailing colors and gilt has been sparingly used. Middle of Sixteenth Century. In an old gilt wood frame having a centre border with gold arabesques painted on a red translucent enamel ground.

Height (without frame), 7¾ inches; width, 9⅝ inches.

2561—Limoges Enamel Panel

"Enfance d'Hercules." *En grisaille* with flesh tints and ornaments in gold on a black ground. In the medallion are two women, one seated in a high chair, the other lying in bed, and in the foreground is the infant Hercules in his crib playing with two serpents, and hovering above is Apollo amid clouds. The large central medallion, the four spandrils, and a lower panel with the title are framed in gilt ormolu and imposed upon a velvet background. Pierre Raymond. Middle of Sixteenth Century.

Height, 11¼ inches; width, 8½ inches.



2565

2562—French Eighteenth Century Enamel Painting on Copper

Landscape with Roman ruins and figures. Has carved gilt wood frame.

Height, 6¼ inches; length, 8½ inches.

2563—Painted Enamel Rectangular Plaque

On copper. Copy of Benozzo Gozzoli's fresco of the Three Magi in the Riccardi Chapel, Florence. The Kings followed by a brilliant escort are coming down a mountain; among the personages are many portraits of members of the Medici family and the portrait of the painter. In Italian Renaissance frame. Limoges style.

Height, 12 inches; width, 7½ inches; height of frame, 28¾ inches.

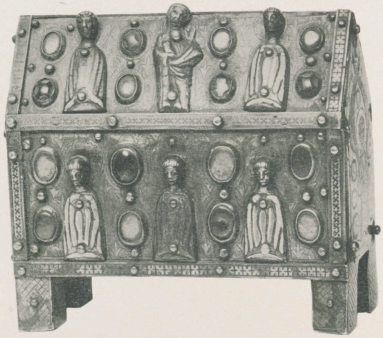
2564—*Champlevé* Enamel Oval Panel

From a reliquary. Christ as Salvator Mundi. The figure engraved and gilt; the head in relief and chased; on a blue enamelled ground, with red, green and two tints of blue and white rosettes and borders. French. Beginning of Thirteenth Century.

Height, 4⅝ inches; width, 1⅜ inches.

2565—Thirteenth Century *Champlevé* Enamel Panel

Christ on the cross, beside him Mary and John, and in the upper angles two angels; all upon an enamelled ground of dark blue, with red, yellow,





2568
2571

green and light blue ornaments, rosettes and borders. The figure of Christ is in repoussé copper, and those of Mary, John and the angels are incised in gilt.

Illustrated

Height, 8⅝ inches; width, 4¼ inches.

2566—Thirteenth Century *Champlevé* Enamel Altar Panel

A seated Virgin with the Child on her knee holding His right hand in benediction, in high relief repoussé copper engraved and gilt, and set on an arch-topped enamelled panel with red, green, yellow, and two shades of blue rosettes, and bands and stars on a blue ground. The plaque is fixed to a board with an old red velvet covering.

Height, 11½ inches; width, 5½ inches.

2567—Thirteenth Century *Champlevé* Enamel Reliquary

Quadrilateral, with gable top. On the front is a representation of the murder of St. Thomas à Becket, Archbishop of Canterbury, with his entombment shown on the gable above; the three figures in each scene being of engraved and gilt copper, and the heads in relief. All of the panels are filled with an ornamentation of rosettes, bands and borders, and on the back with a geometrical pattern of squares filled with a small pattern, all in two tints of blue, red, green and yellow on a blue ground. The gable top has a high pierced cresting with three round finials and on the front three appliqué round medallions with an enamelled ornamentation.

Illustrated

Height, 6¼ inches; length, 4¾ inches; width, 2½ inches.



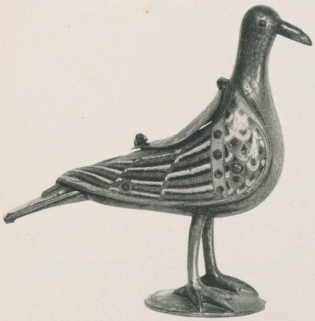
2567

2568—Thirteenth Century *Champlevé* Enamel Reliquary

Quadrilateral with gable top. Upon the two round and gilt copper plates which form the front are six half-length figures of saints, appliqué, three on the gable and three on the panel below, in high repoussé relief, chased and engraved; the four outside ones having garments enamelled in blue and green; between each two of these figures and at the ends are incrusted semi-precious stones. On the back gable are three winged angels, and there are two below on the door of the receptacle; on one of the smaller sides is a saint, on the other an angel; all are engraved and gilded, on a blue enamelled ground having medallions, rosettes, bands and borders in white, two tints of blue, yellow, red and green.

Illustrated

Height, 5½ inches; length, 6 inches; width, 2½ inches.



2569

2569—Twelfth Century Reliquary in Shape of the Eucharistic Dove

Champlevé enamel on copper; chased, engraved and gilt, standing on a round and slightly domed base. The wings and the tail are inlaid with two tints of blue, white, green and red enamels. On the back is the hinged cover of the receptacle for the relics.

Illustrated

Height, 8 inches; length, 8¼ inches.

2570—Thirteenth Century *Champlevé* Enamel Wine Vessel

Bronze, with traces of gilding and a band of enamel ornament. In the form of an archaic lion's head with cylindrical spreading neck, set on three curved feet. On the wide band of enamel is a coat-of-arms with a lion on a red ground. *Illustrated*

Height, 6⅝ inches; length, 5¼ inches.

2571—Thirteenth Century *Champlevé* Enamel Reliquary

Quadrilateral, with gable top. The decoration consists of enamelled geometrical patterns with borders, and stars and rosettes in circles, in red, two shades of blue, yellow and green on blue ground. On the front is a representation of Christ as Salvator Mundi between two saints; on the gable above are three angels, and on each of the smaller sides is a saint; all these figures are engraved and gilded, the six heads on the front being in high relief.

Illustrated

Height, 6½ inches; length, 7 inches; width, 3 inches.



2570

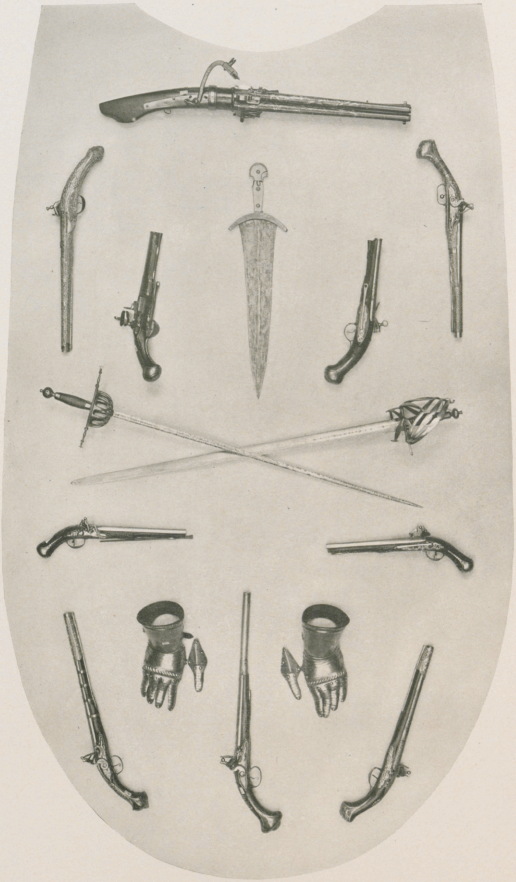
2572—Enamelled Copper Reliquary

Cylindrical, in the Thirteenth Century style, the enamel work picturing the Resurrection of Lazarus, the Flight into Egypt and the monogram of St. Bernardine; with two appliqué bronze figures of saints and two grotesque heads in the round. *Height, 6¼ inches; diameter, 8 inches.*

2573—Enamelled Ship (Nef) on Tall Foot

Of silver gilt and bronze, with rich polychrome enamel decoration, consisting of female figures on the prow, deck and sides; of foliated scrolls, arabesques and masks on the three masts, the bowsprit and the deck; of flags with coat-of-arms on the sails. The bottom of the upper part of the ship, which lifts, and the inside of the lower part, form a cup, and are similarly decorated. There are sailors on the deck and in the wire rigging; a bronze mermaid is the figurehead, there is a dragon at the stern, and the stem is in the shape of a large mermaid.

Height, 29¼ inches; width, 21 inches.



ANCIENT ARMOR

2574—Two English Eighteenth Century Flintlock Pistols

A. The lock has an engraved ornamentation and is signed: "Redfern, London." *Illustrated* *Length, 6¼ inches.*

B. Iron stock and barrel with engraved ornamentation. Lock signed: "Le Glas, London." *Illustrated* *Length, 5¾ inches.*

2575—Italian Eighteenth Century Flintlock Pistol

The stock is inlaid with silver wire, the barrel damascened and signed: "A. Torchio"; and the lock is signed: "Firenzo Rivo." *Illustrated* *Length, 7¾ inches.*

2576—English Eighteenth Century Flintlock Pistol

The stock has a silver wire inlaid ornamentation; there is a cartouche with relief acanthus ornament on the butt and a small cartouche with family arms on the grip; on the trigger guard are engraved hunting trophies. The barrel is signed: "H. Delany, London." *Illustrated* *Length, 7¾ inches.*

2577—Spanish Eighteenth Century Flintlock Pistol

With poignard. Boxwood stock, and octagonal barrel with gilt initials "F. M." *Length, 9 inches.*

2578—Small German Eighteenth Century Flintlock Pistol

The stock mounted and inlaid with engraved brass ornaments and a cartouche. *Illustrated* *Length, 8½ inches.*

2579—Italian Eighteenth Century Flintlock Pistol

The stock has iron ornamental inlays, a cartouche with female mask, and there is a mask in relief on the butt and one on the lock. Florence. Early Eighteenth Century. *Length, 9¾ inches.*

2580—English Eighteenth Century Flintlock Pistol

The barrel and steel stock are engraved; the butt has a small copper plate inserted upon which is an engraved monogram. Engraved lock which is signed: "I Mup." *Illustrated* *Length, 9¼ inches.*

2581—Italian Eighteenth Century Flintlock Pistol

With flattened flaring muzzle; the carved wood stock has iron mountings with an engraved ornamentation.

Length, 14 inches.

2582—English Eighteenth Century Flintlock Pistol

Long slender barrel. The stock has an inlaid silver ornamentation, and there is a mask in relief on the butt.

Length, 13 inches.

2583—Eighteenth Century German Flintlock Pistol

The stock shows richly engraved gilt brass mountings and a mask on the butt. The barrel, with an inlaid gold ornamentation, is signed "Prat." First half of Eighteenth Century.

Length, 13½ inches.

2584—English Eighteenth Century Flintlock Pistol

The stock is ornamented with silver inlays, trophies of war and a medallion with an engraved monogram, and on the butt is a chased female mask in a cartouche. The barrel and lock are signed: "H. Osborn, London."

Length, 14 inches.

2585—Pair of Italian Seventeenth Century Flintlock Pistols

The carved stocks are richly decorated with an inlaid ornamentation of female masks, hermes and dolphins. There is a mask on the butt, and on the lock two masks in relief. The signature on the barrel of one is "Giacom Zacone," and on the other "Giacom Zambonet." Second half of Seventeenth Century.

Illustrated *Length, 15 inches.*

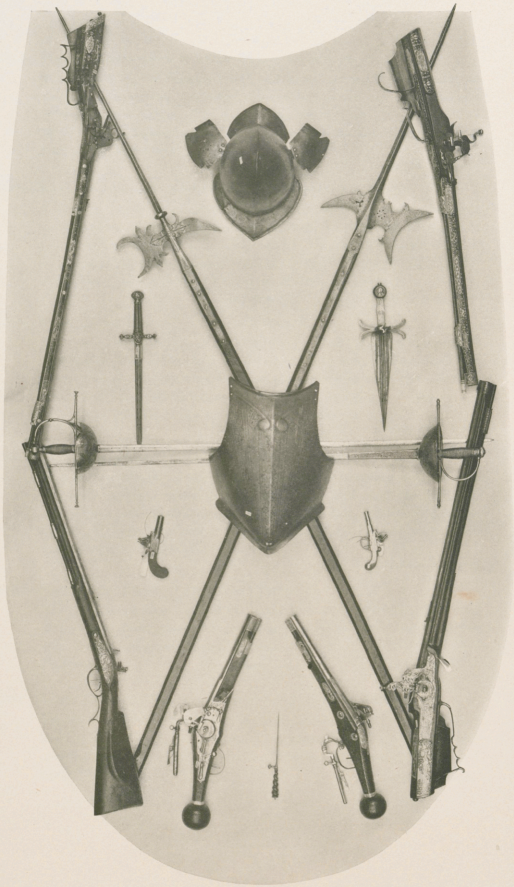
2586—Pair of Italian Eighteenth Century Flintlock Pistols

The boxwood stocks have an inlaid silver ornamentation, the butt is mounted in engraved steel and the barrels are finely damascened and inlaid with gilt, with the *fleur-de-lis*, a cross, an "R" with a crown and "Fab. R. di Nap." Italy, Royal Manufactory of Naples, Eighteenth Century.

Length, 14⅛ inches.

2587—A Pair of Eighteenth Century Italian Flintlock Pistols

The stocks have mountings of etched steel and a warrior's head in relief on the butts. The barrels bear the engraved and gilt signature: "Bustindui," and three *fleur-de-lis* and a crown. Early Eighteenth Century. *Illustrated* *Length, 15 inches.*



ANCIENT ARMOR

2588—Italian Eighteenth Century Flintlock Pistol

The stock is richly decorated with gilt brass and inlaid arabesques; on the lock and hammer are relief arabesques and the barrel is partially etched and is signed, "Lazarino Cominazzo," and the lock, "Ano M . . . " (?). Lazarino Cominazzo was a Brescian gunsmith of the first half of the Eighteenth Century.

Length, 19 *inches.*

2589—Large Turkish Eighteenth Century Flintlock Pistol

The stock shows rich inlays of chased and engraved silver ornaments and trophies of war, and has on the back a cartouche with a half moon, and on the butt a knight's head. The barrel is inlaid with an engraved gold ornamentation, and the muzzle has a mounting of silver with chased arabesques. (Turkey or Balkan Peninsula.)

Illustrated *Length,* 19⅛ *inches.*

2590—Eighteenth Century Flintlock Pistol

The muzzle and the back of the stock have a sheeting of silver decorated with repoussé rocailles and flowers; the butt, lock, hammer and top of the barrel are decorated with cut and chased rocaille and acanthus ornaments. The barrel has marks and "J. C. and K (?)." Barrel and lock: Europe. Silver work: Balkan Peninsula.

Illustrated *Length,* 21¾ *inches.*

2591—Large Eighteenth Century Flintlock Pistol

The stock and part of the barrel have a silver covering adorned with chased arabesques; there is a mask on the butt, and the lock and barrel have an engraved ornamentation. The barrel bears two marks. Barrel: Europe, first half of Eighteenth Century. Silver work: Balkan Peninsula, Eighteenth Century.

Length, 20 *inches.*

2592—Eighteenth Century Flintlock Pistol

The stock and a large part of the barrel have a silver covering decorated with chased arabesques; the remaining part of the stock has an etched and repoussé ornamentation. Barrel: Europe. Silver work: Balkan Peninsula.

Illustrated *Length,* 20½ *inches.*

2593—Large German Eighteenth Century Flintlock Pistol

The stock is decorated with gilt brass inlaid arabesques; there is a mask in relief on the butt, and the barrel is engraved and partly gilded with acanthus leaves and trophies of war. The lock is signed: "K. Lorenz." *Circa* 1700.

Length, 21 *inches.*

2594—Pair of Large Italian Eighteenth Century Flintlock Pistols

The stocks are richly mounted and inlaid with cut and perforated iron ornaments, and there is an etched ornamentation on the lock. The barrel has inlaid silver ornaments, and marks of gunsmith. First half of Eighteenth Century.

Illustrated *Length, 24 inches.*

2595—Pair of German Sixteenth Century Long Wheel-lock Pistols

With fluted iron mounting on the butt. Late Sixteenth Century.

Illustrated *Length, 22¼ inches.*

2596—German Sixteenth Century Wheel-lock Pistol

Long barrel. Plain wood stock.

Length, 25 inches.

2597—German Late Sixteenth Century Wheel-lock Pistol

Long barrel, with plain wood stock.

Illustrated *Length, 22¼ inches.*

2598—German Late Sixteenth Century Wheel-lock Pistol

Long polished barrel, plain wood stock.

Length, 24½ inches.

2599—German Sixteenth Century Long Wheel-lock Pistol

Painted wood stock with a carved rosette. Late Sixteenth Century.

Illustrated *Length, 24 inches.*

2600—Pair German Sixteenth Century Wheel-lock Pistols

The stock with a globose end, and engraved ivory inlays. The barrel of one has the date "1591" and a mark "H." The other is dated 1592. Late Sixteenth Century.

Illustrated *Length, 22 inches.*

2601—French Sixteenth Century Wheel-lock Gun

The stock with curved, scrolled butt and a few iron inlays.

Length, 31 inches.

2602—Sixteenth Century Wheel-lock Gun

Plain red wood stock. Late Sixteenth Century.

Length, 36½ inches.

2603—Sixteenth Century Wheel-lock Gun

With rounded butt, plain red wood stock. Late Sixteenth Century.

Illustrated *Length, 35 inches.*

2604—German Sixteenth Century Wheel-lock Gun

With rounded butt; plain walnut stock. Late Sixteenth Century.

Illustrated *Length, 35 inches.*

2605—German Sixteenth Century Wheel-lock Gun

With rounded butt; plain maple wood stock. Late Sixteenth Century.

Length, 40½ inches.

2606—German Eighteenth Century Flintlock Gun

The stock is carved in relief with rocailles and enriched with iron inlays showing Greek warriors on gilt ground within a rocaille frame. The lower end of the barrel and mounts are beautifully carved with figures and scrolls and the lock plate is signed "Azella St. Blasii." Middle of Eighteenth Century.

Illustrated *Length, 38 inches.*

2607—Japanese Eighteenth Century Repeating Flintlock Gun

Of very rare type. With three revolving barrels. The stock with brass mountings, the barrels carved and inlaid with various metals, gold and silver predominating, with figure of Fudo, the god of fire, and his attendants, Monjui and Fugen. Bears the Tycoon's crest.

Illustrated *Length, 31¼ inches.*

2608—Arabian Eighteenth Century Flintlock Gun

The stock with mother-of-pearl inlays and Arabic inscriptions, silver buttons and etched ornaments. Repoussé metal mounts.

Length, 60 inches.

2609—Arabian Flintlock Gun

The iron stock is adorned with etched and repoussé silver inlays, and repoussé brass mounts. Has an engraved inscription and gunsmith's mark on barrel. Late Eighteenth or early Nineteenth Century.

Length, 68 inches.

2610—Eighteenth Century Flintlock Gun

The stock is mounted in gilt repoussé brass engraved with arabesques on a matted ground. The barrel is signed: "A." Barrel: Europe, Eighteenth Century. Stock: Arabia, Eighteenth Century.

Length, 65 inches.

2611—German Seventeenth Century Harquebus with Wheel-lock

The stock with arabesques, birds and hunting scenes inlaid in ivory; the lock elaborately etched with trophies. The barrel is signed: "Christian Reich, 1674." *Illustrated* *Length, 36 inches.*

2612—German Seventeenth Century Harquebus with Wheel-lock

The stock profusely inlaid with ivory and mother-of-pearl, with hunting scenes and arabesques. End of Seventeenth Century.

Illustrated *Length, 2 feet 21 inches.*

2613—German Seventeenth Century Harquebus

The burl stock is inlaid with engraved ivory ornaments, hunting scenes, a coat-of-arms and two griffons, and bears the date 1621. The lock plate and mountings are beautifully etched with floral motives and other designs. The barrel is signed "Hanns Keiner in Eger."

Illustrated *Length, 42½ inches.*

2614—Oriental Eighteenth Century Flintlock Harquebus

The stock is elaborately and richly ornamented with silver wire, enamel and inlays; the ivory butt is ornamented with enamel bosses, and the barrel is richly damascened with gold and silver arabesques. Indo-Persian.

Length, 51 inches.

2615—Turkish Eighteenth Century Wall Gun

The pentagonal stock is decorated with ornaments, branches and flowers, cut out in brass and inlaid; the massive barrel is profusely etched and has an impressed gold mask of the gunsmith.

Illustrated *Length, 56½ inches.*

2616—Turkish Eighteenth Century Wall Gun with Flintlock

The pentagonal stock is decorated with ornaments of acanthus and bands of cut and engraved brass inlay. The massive barrel is etched and inlaid with Arabic inscriptions inlaid in gold.

Illustrated *Length, 58½ inches.*

2617—Ancient Crossbow

The bow and bolt-track are of iron; the boxwood stock is inlaid with ivory, brass and mother-of-pearl. Europe. Late Sixteenth or early Seventeenth Century.

Length, 22½ inches.

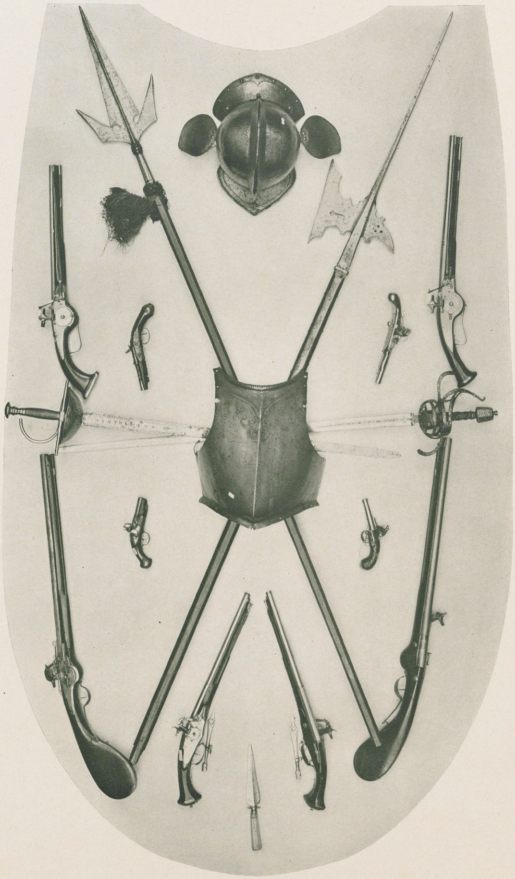
2618—Fifteenth Century Crossbow

Iron bow. Bolt track and stock of iron mounted on wood and ivory.

Length, 23¼ inches.

2619—Sixteenth Century Crossbow

Iron bow. Bolt track and stock of wood incrusted with ivory arabesques. At the end a windlass, the two winches with iron handles and carved ivory hand pieces. *Length, 39 inches.*



ANCIENT ARMOR

2620—Bow with Fourteen Arrows

In buckskin case and quiver. American Indian.

2621—Small Dagger

Carved steel blade, dated 1851, with monogram T. O. Silver hilt with carved ivory medallion head and scrolls, inscribed "Tout ou Rien."

2622—German Seventeenth Century Dagger

Steel blade engraved with a floral pattern. The ivory handle has a low relief carving of amorini and flowers, and is mounted with silver. The leather scabbard is silver mounted.

Length, 9⅜ inches.

2623—Dagger

With massive bronze handle in the form of a female figure. Nineteenth Century.

2624—Oriental Eighteenth Century Siamese Dagger

Bone handle with silver bands. Wood sheath, covered with a filigree scroll.

2625—Florentine Eighteenth Century Dagger

Short blade. With curved octagonal wood handle, and quillon with button end.

Length, 7¼ inches.

2626—Florentine Eighteenth Century Dagger

With spiral fluted wooden handle, and quillon with button end. The back of the short blade is partly fluted.

Illustrated *Length, 8⅞ inches.*

2627—Spanish Eighteenth Century Dagger

Broad tapering blade with etched sprays of flowers at the base. Ivory fluted handle, and short quillons with button ends.

Illustrated *Length, 10¾ inches.*

2628—Old Delhi Dagger with Sheath

The large curved tapering blade with sharp median ridge is damascened, and has an etched Arabian inscription filled with gold on a blackened ground. Handle of cut and pierced iron, a flat plate-shaped

pommel with button, short quillons, and a branch with button end. The sheath is of pressed leather and has a repoussé copper end. Seventeenth and Eighteenth Centuries.

Length, 15 inches.

2629—Dagger

Broad fluted tapering blade. Iron hilt with etched arabesques on a matted ground, a quadrilateral handle, two-armed quillons, anneau with scrolled edge, and a round pommel with a warrior's head in relief on one side, and on the other a large rosette. Reproduction of a Sixteenth Century Spanish dagger.

Length, 14⅞ inches.

2630—Old Italian Dagger

Blade with two channels and perforations, having quillons with curved ends in the form of hermes, a shield with figure of an antique warrior cut in relief, and a round pommel with figures of horsemen in relief. Sixteenth Century (?).

Illustrated *Length, 16¼ inches.*

2631—Dagger (Anelace)

Broad ox-tongue blade with median ridge, having an ivory handle with three copper nails on each side, an engraved copper pommel, and curved copper quillons. Said to be reproduction of a Sixteenth Century dagger.

Length, 22⅝ inches.

2632—German Sixteenth Century Execution Sword

On the base of the large tapering blade, flat at the point, are etched the Electoral coat-of-arms of Mayence, "*Soli Deo Gloria*" and on the reverse Christ on the cross, and "1543, *Johannes Hopp me fecit*," and a gilt armor's mark.

Length, 38 inches.

2633—Circassian Kandgiar

The iron hilt is silvered, and has ridges with an engraved pattern and squares of horn overlaid and fixed with nails; at the base of the blade is an engraved linear pattern. Eighteenth Century.

Length, 40½ inches.

2634—Asiatic Eighteenth Century Sword with Sheath

Curved tapering blade, with long, fluted cylindrical silver handle, with an octagonal pointed pommel, and wood sheath encased with silver, which is decorated with bands and filigree ornaments. Burmah.

Length, 38 inches.

2635—Japanese Dress Sword

Long slender grooved blade, gold lacquer scabbard, ornamented with phœnixes and blossoms. The handle, guard and mounts are of shibuichi, silver, gold and shakudo. Blue leather girdle. Nineteenth Century.

Length, 34 inches.

2636—Daimio Dress Sword

Long slender blade, Nashiji lacquer scabbard with the Kiri crest in gold. Handle wound with silk cord, the elaborate mountings and hilt wrought in shakudo and gold and ornamented with a Kiri crest. Eighteenth Century.

Length, 36½ inches.

2637—Toledo Main-gouche

With pronged blade to break opponent's sword and inscribed: "Toledo, 1841." The guard in form of a triangular leaf, perforated and richly engraved with masks, figures, acanthus vines, and a profiled warrior's head in a round medallion; the pommel and ends of the straight quillons are fluted and the shield has an engraved mask. Eighteenth Century.

Length, 23 inches.

2638—French Eighteenth Century Rapier

Narrow blade with incised strapwork and rocaille ornaments. With plate-shaped anneau; the handle and pommel in cut diamond pattern.

Length, 37½ inches.

2639—Old Spanish Rapier

With triangular gutted blade, with perforated guard, and perforated bullet-shaped pommel with trophies of war and arabesques. Second half of Sixteenth Century (?).

Length, 36 inches.

2640—German Seventeenth Century Floret

In the channel of the blade the inscription: "XX Solingen XX." Cup-shaped latticed and perforated guard, straight quillons with finely profiled trident ends and bullet-shaped pommel perforated with arabesques, and button end.

Illustrated *Length, 30½ inches.*

2641—Italian Seventeenth Century Sword

Broad two-edged tapering blade with two channels and the signature: "S. S. Andria Farara" and armorer's mark. Perforated hilt and bullet-shaped pommel.

Length, 37 inches.

2642—German Seventeenth Century Cavalry Sword

Basquet-shaped guard, contre-garde and pas d'âne, and bullet-shaped pommel. Broad flat blade, on one side of which is the inscription: "-|- -|- Gio Knegt -|- -|-" and armorer's mark, and on the other side -|- -|- IN. -|- -|- SOLINGEN. -|- -|-. Solingen.

Length, 40½ inches.

2643—German Eighteenth Century Rapier

The tapering blade with two channels is signed: "*Mi.senal.es.el.cavisco. del.voy.ano.* X *espardero.en.Alemania. Solige. Anno* 1720." Solingen. With cup-shaped guard, straight quillon, curved branch with seal ends, and flat and rounded pommel.

Length, 38 inches.

2644—Spanish Sixteenth Century Rapier

Tapering grooved blade marked "De Luis Aiala." Cup-shaped guard with etched radial acanthus leaves and the inscription: "Anno D . . . ." A straight quillon, richly profiled branch with seal end, and round pommel.

Length, 43 inches.

2645—German Seventeenth Century Rapier

Grooved blade signed "K. (?) Solingen." With cup-shaped guard, straight quillon (one end broken off), curved branch, and round pommel.

Length, 39½ inches.

2646—Old Toledo Rapier

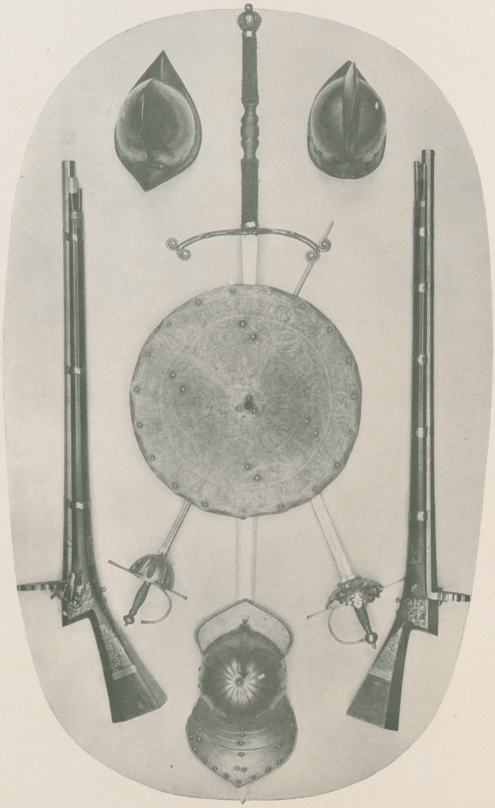
Tapering blade with grooved channel bearing inscription "Toledo." With cup-shaped guard, straight quillons, curved branch with button end and round pommel.

Length, 42 inches.

2647—Sixteenth Century Sword

Flat two-edged blade with engraved marks: "A and I, VII." Perforated guard, straight quillon, curved branch with seal end, and bullet-shaped pommel with button end.

Illustrated *Length, 39 inches.*



ANCIENT ARMOR

2648—Toledo Sixteenth Century Sword

Flat double-edge blade signed "Francisco Ruys en Toledo," and armorer's marks. Cup-shaped guard, with four repoussé medallions, two with a cross between palm branches, and two with religious symbols; straight quillons; curved branch and pommel button-shaped.

Illustrated *Length, 40½ inches.*

2649—German Seventeenth Century Rapier

The guard with perforations on the rim and etched flowers; the quillon with up-and-down curved ends with buttons, and the pommel round. Tapering grooved blade, with inscription: "*Ihn Solingen.*"

Length, 42 inches.

2650—Sixteenth Century Rapier

Slender tapering blade, with perforation at the base and inscription and armorer's mark. Cup-shaped guard, richly perforated and with engraved arabesques and four escutcheons; quillon and branch spiral fluted with seal ends, and flat bullet-shaped pommel with an incised ornamentation.

Length, 41½ inches.

2651—Nineteenth Century Rapier

Slender tapering blade with armorer's mark. The cup and quadrifoil-shaped guard with richly chiseled branches, flowers and ribbons in flat relief on a matted ground; the quillons straight and the pommel with a cut flower ornamentation.

Length, 42¼ inches.

2652—Old Rapier

The blade (broken and repaired) with etched branches and an illegible inscription. Cup-shaped guard, richly perforated, and with incised branches, leaves and ribbons; a straight quillon, a curved branch with button end, and a round pommel.

Illustrated *Length, 44 inches.*

2653—German Seventeenth Century Epée de Ville

The blade with deep channels and marked "Ihn Solingen." Cup-shaped guard and contra having relief work lions and birds between acanthus leaves; the curved quillon and branch with file profiled ends and buttons. Blade and cup: Solingen.

Length, 44 inches.

2654—German Eighteenth Century Rapier

The blade with deep channels and marked "Ihn Solingen." Cup-shaped guard, with etched foliations, straight quillon, branch with button end and round pommel.

Length, 44 inches.

2655—Old German Rapier

Tapering blade with channels, signed "Thomas Karal." The cup-shaped guard is ornamented with carved palmettes and ribbons on seal ends, and round pommel. Hilt modern.

Illustrated *Length, 46 inches.*

2656—Seventeenth Century Toledo Rapier

Tapering blade with channels, signed "Thomas Karal." The cup-shaped guard is ornamented with carved palmettes and ribbons on partly matted ground. Straight quillons; curved branch with seal end; round pommel.

Illustrated *Length, 47 inches.*

2657—German Eighteenth Century Epée de Ville

Very slender, flattened four-sided blade tapering to a delicate point and inscribed "Ihn Solingen." Cup-shaped guard perforated and with engraved heads of birds and arabesques, a straight quillon, a curved branch with button ends and a round pommel.

Length, 45½ inches.

2658—German Seventeenth Century Epée de Ville

In the channel of the blade the inscription: "- - - - *Srasenuer* (?) *me fecit* - - - - *in Solingen* 1641." The cup-shaped guard is adorned with a repoussé boar hunting scene and acanthus ornamentation; the straight quillons and branch have button ends; the pommel is round.

Length, 45½ inches.

2659—German Eighteenth Century Epée de Ville

In the channel of the blade the inscription "In Solingen." With guard engraved with an heraldic lion and arabesques on a matted ground; the straight quillons with button ends; contre-garde, pas d'ane, and round pommel.

Length, 46½ inches.

2660—Toledo Sixteenth Century Epée de Ville

The blade with two channels and signed "De Ivan Martinez en Toledo," with armorer's mark. Cup-shaped guard, perforated between the two round shields, the fore one having a lion and arabesques in relief. Straight quillons and branch with button ends; round pommel.

Length, 48½ inches.

2661—Italian Sixteenth Century Sword

Tapering blade with median channel signed "ANTANNIO." Hilt with silver inlays on blackened ground of acanthus flowers and crouching lions; hexagonal pommel with button; curved quillons; three branches; perforated guard and contre garde.

Illustrated *Length, 45 inches.*

2662—Spanish Sixteenth Century Epée de Ville

Tapering blade signed in the channel, "Gonzalo Simon," and armorer's mark, G., within a shield. Handle wire wound in weave pattern; pommel, straight quillons, anneau, second anneau and pas d'ane in form of a chain with perforated square and oval links; contre-garde.

Length, 49 inches.

2663—Swiss Sixteenth Century Two-handed Sword

Large tapering blade with two horns at base (sword-breaker slots) and bearing an engraved armorer's mark. Long wood handle, partly wrapped in red velvet; iron bullet-shaped pommel with button; quillons ending in double volutes; two anneaus with cut ornaments.

Illustrated *Length, 79 inches.*

2664—Ancient Spanish Iron Sheath

For two rapiers. The rim has a band of cut ornaments, and is surmounted by a lion's head.

Length, 52¼ inches.

2665—Oriental War Axe and Mace

The axe damascened with silver and the mace damascened with copper. India. Nineteenth Century.

2666—Sixteenth Century Halberd

The long quadrilateral blade has a button at the base; the hatchet is indented and has a concave sickle-shaped head; the hook is curved. Has oak staff. Germany (?). Late Sixteenth Century.

Illustrated

2667—Sixteenth Century Halberd

With perforated hatchet and hook with toothed thorn. Has wood staff.

2668—Sixteenth Century Halberd

The blade with median ridge. On the hatchet is an etched and blackened escutcheon (three hunting horns) with helmet; the hatchet and hook have a dotted edge and there is a fluted ring around the base of the blade and that of the hatchet. Middle of Sixteenth Century. The etching is late Seventeenth Century. Has black wood staff.

Illustrated

2669—Seventeenth Century Halberd

With quadrilateral blade, and hatchet and hook indented and perforated. Black wood staff with red silk fringe.

2670—Swiss Sixteenth Century Halberd

With very long quadrilateral blade, hatchet with sickle-shaped edge, and a curved hook with perforations. Wood staff.

Illustrated

2671—Seventeenth Century Halberd

With sword-shaped blade and arched hook. Has wood staff.

2672—Seventeenth Century Halberd

With long quadrilateral blade, hatchet and hook with cut-out rim, and perforated ornaments. Wood staff.

Illustrated

2673—Swiss Sixteenth Century Halberd

The hatchet and curved hook with perforations. On the hatchet is an etched and blackened escutcheon with an anchor as crest. Stained wood staff.

2674—Seventeenth Century Halberd

The broad blade with median ridge, the hook with a small perforated sickle. Black wood staff, topped with silk and gold thread fringe. Red and gilt tassel. First half of Seventeenth Century.

2675—Seventeenth Century Partizan

With large broad blade having two little sickles, and an etched and blackened ornamentation on its base. The shaft is wrapped with blue velvet and topped with worsted and gold thread fringe.

2676—Seventeenth Century Halberd

Long quadrilateral blade, with hatchet and hook, with cut rim. Stained wood staff topped with tasselled fringe.

2677—Sixteenth Century Korseke

The tapering blade, with median ridge and two hooks, has a bronze ring around its base. Oak staff with silk fringe.

Illustrated

2678—Old Halberd

With long blade and perforated hatchet and hook. The shaft covered with green velvet and brass nails, and trimmed with yellow fringe. Late Sixteenth or early Seventeenth Century.

2679—Seventeenth Century Halberd

With perforated hatchet and hook. Stained wood staff.

2680—Seventeenth Century Halberd

The broad blade, with a hatchet and a trident hook having wavy rims, shows in the centre an etched and blackened escutcheon (cross with a crown framed by a ribbon), and with the inscription "HEGCVNCD" and number "73." Old shaft covered with brass nails and crosses and top with red and yellow silk tassel.

2681—Sixteenth Century Halberd

Quadrilateral blade with hatchet and hook. Red velvet shaft secured with brass nails, and with red and yellow silk fringe.

2682—Sixteenth Century Fauchard

Long wide blade with a sickle hook below the narrow joint, and a straight hook and oreillons. Oak shaft topped with brass nails and silk fringe.

2683—Bohemian Ohrlöffel

The large tapering blade with median ridge and two sickle-shaped hooks at the base. Black wood staff topped with silk fringe.

2684—Sixteenth Century Guisarme (Roncone, glaive)

The broad knife-shaped blade with small sickle and a straight hook, stamped with armorer's mark. The upper part of the shaft covered with red velvet secured with brass nails.

Length, 32 inches.

2685—Sixteenth Century Faucard

The large and long knife-shaped convex blade has a point at right angles on the back which has concave indentations; a perforated and richly cut-out hook; two oreillons, and a pommel at the base. The base of the blade is blackened and richly etched on each side with an escutcheon, a double-headed eagle, acanthus borders, lions, dragon heads and amorini. The shaft is covered with green velvet secured with brass nails, and trimmed with yellow and red fringe.

2686—Pair of German Gauntlets

With flexible finger and thumb guards. The back of the hand is strengthened by a repoussé cord-shaped ridge. Style of the Sixteenth Century.

Illustrated

2687—Spanish Sixteenth Century Casque

Morion type with high crest. With pointed bowl with brass nails on its lower rim. Late Sixteenth Century.

Illustrated

2688—Italian Sixteenth Century Casque

Burganet type. With high crest, projecting visor, neck guard, and ear guard with curved rim.

2689—Italian Sixteenth Century Casque

Burganet type. With pointed bowl, projecting visor, neck guard of one plate, and movable ear guards. Late Sixteenth Century.

Illustrated

2690—Italian Sixteenth Century Casque

Morion type. With pointed bowl and border of steel bosses. Late Sixteenth Century.

2691—Italian Sixteenth Century Casque

Burganet type. With round bowl, high crest, projecting visor with plume-holder, neck guard of one plate, and movable ear guards. Late Sixteenth Century.

Illustrated

2692—German Sixteenth Century Casque

Of Slavic type. With round, radially fluted bowl, projecting visor, adjustable nasal, upper end with three arrowheads, neck guard formed of five plates, and movable ear guards. Brass nails. Nuremberg.

Illustrated

2693—German Seventeenth Century Breastplate

With roughly engraved arabesques below the cord-shaped rim at the neck. At the sides is engraved "G" and "P."

Illustrated *Length, 16 inches.*

2694—Italian Sixteenth Century Breastplate

With engraved arabesques on a blackened background within vertical bands. Milan, late Sixteenth Century.

Illustrated *Height, 17 inches.*

2695—Iron Shield (Rondache)

Parade shield, with pointed thorn in the domed centre and brass and iron nails on the rim. The etched decoration, which is on a stippled ground, consists of five hermes between arabesques with amorini, profile heads of warriors, cherubim heads and skulls of animals. Around the edge is an etched band of acanthus vines and panels with trophies of war. Impressed armorer's mark on edge of rim. Reproduction of Spanish, Seventeenth Century.

Illustrated *Diameter, 24 inches.*

2696—Complete Suit of Armor

Visor with vertical visière slits and cross-shaped ventails. Sharp crest with plume holder, closed beaver, and short gorgerin. Breastplate and backplate with fixed braconnière of two plates and shield-shaped taces. Brayette of steel chain on red velvet. Round arm-pit pieces; elbow guard and gauntlets. Knee guards, greaves and sollerets, with brass nails. Great sword, the hilt with curved quillon, anneau and flat pear-shaped pommel. Style of the Sixteenth Century.

2697—Complete Suit of Fluted Armor

Armet with high crest, visor of two parts, visière with two eye-slits, ventail with six oblique slits, and gorgerin rivetted to the beaver. Colletin, breastplate with pauldrons, which are united with the grande garde of the epauliere on the back. Brassard of two plates; taces of four plates, the lowest with flat, rounded rim. Brayette of steel chain on red velvet. The armor for arms and legs is similar to preceding numbers. Great rapier, the basket hilt having a round and fluted pommel. The elbow guard and part of the brassards are of the period. Style of the Sixteenth Century.

2698—Complete Suit of Armor

Armet with conical ending bowl and acorn-knob. The forged visor is divided in two parts, the visière has two eye-slits, the ventail nine holes on each side. Beaver, gorgerin and colletin with pointed rim. Breastplate with braconnière, and taces of five plates, the lowest rounded. Brayette of steel chain on red velvet. Cuissards, greaves and sollerets. Great sword, the hilt with fluted handle of twisted iron wire, a pointed and fluted pommel, and two anneaus of double twisted wire. Style of the Sixteenth Century.

2699—Complete Suit of Fluted Armor

Fluted visor with 18 slits, plume holder, gorgerin and colletin. Pauldrons with passe-garde. Breastplate with lance rest. Braconnière of four plates, rounded taces of five plates. Upper brassards of five parts, elbow-guard brassards (avant-bras) and gauntlets. Cuissards, greaves and sollerets. Large sword, the hilt with quillon, pierced anneaus, and pommel with button. Style of Maximilian.

2700—Small Model of a Horse and Rider With a Full Maximilian Armor

Bronze horse; the armor is engraved with arabesques and scrolls, and with appliqué coats-of-arms. On a rectangular mahogany base.

Height, 16 inches; length, 15 inches.

2701—Large Elkington Plaque

Repoussé parcel gilt. Figures in high relief showing the battle of the Amazons around an Amazon as prisoner on the central boss; and a wide rim border of arabesques, grotesque masks and dolphins. Elkington reproduction of a Renaissance original.

Diameter, 27 inches.

2702—Antique Chinese Polished Brass Wedding Dish

Deep form. On the central medallion is a Mandarin equestrian figure with retinue, engraved and partly filled in with black enamel; surrounding this panel are floral scrolls and symbolical bats, similarly treated, and around the rim are Buddhistic emblems and kylins. Seventeenth Century.

Diameter, 18 *inches.*

2703—Repoussé Brass Plaque

Old Indian, with deepened centre having a kneeling figure before a woman and child seated on a throne, and a border around it of ten medallions containing figures and symbolical animals. The rim is ornamented with the signs of the zodiac alternating with rosettes. All in repoussé and chased work. Eighteenth Century.

Diameter, 17 *inches.*

2704—Repoussé Brass Plaque

In the centre a female deity riding a seven-headed horse, within an aureole border, and a rim border ornamented with the signs of the zodiac. All in bold repoussé and chased. India. Eighteenth Century.

Diameter, 31¼ *inches.*

2705—Old Pewter Dish

Deep form. In the centre a repoussé ornamentation of a scene representing the Baptism of Christ, within engraved ornamental borders.

Diameter, 15 *inches.*

2706—Antique Dutch Brass Church Plaque

Repoussé ornamentation, "Adam and Eve," with tree and serpent in centre, surrounded with band of Gothic lettering and three bands of ornaments in design of leaves and *fleur-de-lis.*

Diameter, 17¾ *inches.*

2707—Hammered Brass Danish Plaque

With domed centre. Shows an interesting repoussé ornament; Caleb and Joshua with the grapes of Eshcol in centre, and within a border of grapevine an inscription, YOSVA. EN. CALEP. MET. VOORSTANT. BROCHTEN. VRVCHTEN. VYT. HET. BELOFTEN. LANT. and an outer border of foliated and gadroon patterns.

Diameter, 22 *inches.*

THIRTEENTH AFTERNOON'S SALE

WEDNESDAY, MARCH 1st, 1911

AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH

BEGINNING AT 2.30 O'CLOCK

Catalogue Nos. 2708 to 2895, inclusive

EUROPEAN BRONZES AND OTHER OBJECTS IN METAL

2708—Small Antique Egyptian Relief

The Triad in glazed pottery mounted in a gilt and enamelled miniature frame.

2709—Pair Gilt Bronze Bas-reliefs

St. John the Baptist with the lamb, and the Apostle Peter with the cock. French. Seventeenth Century.

Height, 4 inches; width, 2¾ inches.

2710—Pair of French Statuettes

Cast in silver; pastoral figures on a rocaille base.

2711—Pair Renaissance Repoussé Iron Plaquettes

Allegorical figures; Peace and Victory, in high relief, surrounded by borders of masques and scrolls.

Height, 5½ inches; width, 4½ inches.

2712—Repoussé Brass Plaquette

Exposing Christ before the multitude.

Height, 4½ inches; width, 4½ inches.

2713—Russian Eighteenth Century Crucifix

Cross of gilt metal, set with green wire enamel and incrusted with semi-precious stones. Inserted wood cross, which is exquisitely carved in openwork with scenes from the life of Christ.

Length, 8⅞ inches; width, 4 inches.

2714—Pair Repoussé Brass Panels

Christ preaching in the temple, and the Marys at the sepulcher.

Height, 7 inches; length, 9 inches.

2715—Set of Silver Gilt Belt Buckles

Gold filigree ornamentation. Albanian. Eighteenth Century.

2716—Elaborate Oriental Silver Buckle

Repoussé, chased and openwork, incrusted with jasper and coral. Turkish. Eighteenth Century.

2717—Pair of Turkish Belt Buckles

Repoussé gilt metal, incrusted with coral and imitation precious stones. Albanian. Eighteenth Century.

Height, 4 inches; width, 2⅝ inches.

2718—*Repoussé* Gilt Metal Bas-relief

A bacchanalian scene, modelled in very high relief. Framed in black wood.

Height, 7¾ inches; length, 11¼ inches.

2719—Collection of Antique Pompeian Objects

Consisting of nineteen small objects in bronze and other materials, excavated at Pompeii. Mounted in a plush-lined leather case. From the collection of Dr. Cara of London.

2720—Pair Gilt Bronze Candlesticks

In the style of French Renaissance. Round baluster stems on two-step triangular bases, with winged lions of silver at corners, and female figures in oval medallions.

Height, 14½ inches.

2721—Pair Gilt Ormolu Candlesticks

Louis XVI style. With lion masks, gadroons, beading and acanthus motives. The stem with three terminal figures, and the base circular, with acanthus ornament.

Height, 13½ inches.

2722—Gilt Bronze Inkstand

Louis XV style. Oblong, with two wells, a richly chased and relief ornamentation of shell and acanthus motives, and a central figure of a mermaid.

Height, 9 inches; length, 15 inches.

2723—Gilt Bronze Statuette

St. Lucia. With the emblems of her martyrdom. On mahogany plinth.

Height, 14 inches.

2724—Empire Inkstand

Bronze, ormolu and black marble. Kneeling female figure holding in either hand a gilt cornucopia which forms inkwells and taper holders.

2725—Antique Bronze Statuette

Cupid with dolphin. Italian Renaissance.

Height, 8 inches.

2726—Bronze Statuette

Kneeling female figure, Grief. French. Eighteenth Century. Marble plinth.

Height, 7½ inches.

2727—Old French Bronze Statuette

Kneeling figure of Psyche.

Height, 8½ inches; width, 6 inches.

2728—Old Bronze Statuette

Diana. Mottled brown patina.

Height, 13½ inches.

2729—French Bronze Statuette

Nude female figure seated on a tall base of rock design. Golden-green patina.

Height, 15 inches.

2730—Bronze Statuette

Diana by "F. Barbedienne, Fondeur." Golden-brown patina.

Height, 16 inches.

2731—Old French Bronze

Reclining figure of Venus. Mottled brown patina.

Length, 14 inches.

2732—Pair of French Bronze Statuettes

A peasant maiden and an old man. Mottled brown patina.

Height, 14¼ inches.

2733—Pair of French Bronze Statuettes

Oriental women by Cordier. Antique green patina.

Height, 16¾ inches.



2737



2738

2734—Japanese Bronze Okimono

Life size pigeon, skillfully modelled. Mottled green and brown patina. On wood stand.

Height, 4½ inches; length, 14 inches.

2735—Antique Japanese Bronze Incense Burner

In shape of a life size duck skillfully modelled and chiseled. Rich brown patina.

Height, 11½ inches; length, 15 inches.

2736—French Bronze Covered Vase

In the Renaissance style. High relief ornamentation depicting the fierce combat between Centaurs and the Lapithæ. Signed "De Braux." Mottled brown patina.

Height, 13 inches.

2737—Barye Bronze Statuette

Seated figure of Juno. Antique green patina. For the Duc de Montpensier, a brother of Louis Philippe and uncle of the late King Leopold of Belgium, the sculptor designed a candelabrum having just above the foot three nude figures, the trio of goddesses who sought to gain the golden apple from Paris. This figure is a separate casting of that of Juno. In one hand is a sceptre; under the folded robes on which she sits is her attendant bird, the peacock. Venus and Minerva are the other goddesses. Signed on the base, "BARYE." Mounted on a modern bronze plinth by Tiffany & Co.

Height, 12¼ inches.



2739

2738—Barye Bronze Statuette

Seated figure of Minerva, a companion piece to the preceding, No. 2737.

Height, 12¼ inches.

2739—Barye Bronze Equestrian Group

Arab killing a lion. Antique green patina. Spirited group. A mounted Algerian Arab spearing a lion while his horse rears with fright. The calm face of the rider contrasts with the open-mouthed excitement of his mount and the helpless fury of the lion. Signed, "BARYE."

Height, 14½ inches; length, 12½ inches.

2740—French Bronze Female Bust

Autumn, by Ceribelli. Rich mottled brown patina.

Height, 17 inches.



2744



2747



2742

2741—Old French Bronze Inkstand

With two large inkwells, pen tray and secret call bell. Central figure of a Roman philosopher. Antique green patina.

Height, 12 inches; length, 17 inches.

2742—Bronze Statuette

Renaissance style. A Faun with flute.

Illustrated *Height, 18 inches.*

2743—Bronze Statuette Water Carrier

Female nude figure. A water carrier, by Carrier. Mottled green and brown patina.

Height, 21 inches.

2744—Clodion Bronze Group

Bacchante and Satyr. Both figures are standing, having wreaths of grapevines on their heads. The right arm of the nymph rests on the shoulder of the satyr; in her left hand she holds a cluster of grapes. Rich mottled golden-green patina. Signed: Clodion.

Illustrated *Height, 16¼ inches.*

2745—Old French Bronze Group

Allegorical female figure (Juno with the peacock?) standing on clouds holding a shield with *fleur-de-lis* and about to accept a crown and sceptre which a cupid is offering to her. On rose antico marble base.

Height, 20½ inches.

2746—Bronze Statuette

Houdon's Diana, standing on one foot, slightly draped, and with bow and arrow. Rich brown patina.

Height, 23½ inches.

2747—Antique Bronze Statuette

Figure of Eve holding the apple and with the serpent around her arm, resting its head on her shoulder. Dark brown patina.

Illustrated *Height, 23½ inches.*

2748—Pair of Bronze Statuettes

Apollo and Venus. Mottled golden-brown patina. Gilt bases.

Height, 21 inches.

2749—French Bronze Statuette

Venus by P. Rouha. Golden patina.

Height, 27 inches.

2750—Roman Bronze Statuette

Narcissus. Copy of the Roman original in the Naples Museum. Signed Sabatino, Naples.

Height, 25½ inches.

2751—Roman Bronze Group

Marsyus carrying the infant Bacchus. Copied from the antique, by M. Amodio, Naples.

Height, 26½ inches.

2752—French Bronze Group

Bacchante carrying on her shoulder a young satyr. Mottled brown patina.

Height, 29 inches.

2753—Bronze Cat

By Jean Carrit. Life size. Seated on a carved wood base in the shape of a pile of books with the head of a mouse peeping from beneath the cover of the lower book.

Height, 18 inches.

2754—Old Bronze Figure

Crouching Venus. Mottled brown patina. On black marble base.

Height, 24½ inches.

2755—Bronze Group after Clodion

Dancing bacchante and faun. Rich mottled green patina.

Height, 27 inches.

2756—Elaborate Bronze Group

The rape of Prosperina after the original antique. Jean de Bologne. Rich mottled brown patina. Gilt base.

Height, 46 inches.

2757—Pair Empire Candelabra

Bronze and gilt. Columnar shaft on tripod. Each with six candle brackets in design of cornucopia. Antique green patina. Sienna marble. Triangular bases.

Height, 29 inches.

2758—Gilt Bronze Madonna and Child

The Virgin is seated on a Gothic throne, the Child, who is standing on her knee holds in His left hand a dove. On the side is inscribed: "ANNO DNB 1437 P. P. P." Reproduction of a Fifteenth Century original. *Height, 13 inches.*



2761

2759—French Gilt Bronze Group

Bacchantes. By Franceschi. "Jules Graux, Fondeur."

Height, 25 inches.

2760—Bronze and Gilt Bust of a Venetian Lady

Life size, with head and neck in gilt, the drapery in bronze, and ornamentation of foliations carved in relief and heavily gilded. Signed, D. P. E. Ao Dom MCCCCXLIII. On carved wood and gilt Gothic pedestal.

Bust, height, 20½ inches; width, 20 inches.

2761—Marble Bust of Madame Recamier by Joseph Chinard

Partly draped, the arms folded on the breast, the head slightly inclined to the right. One of the variations the artist made of this celebrated portrait; a marble one given by Madame Recamier to her father is now in the Lyons Museum; there are a few others, in marble and in plaster, showing differences in the arrangement of the hair, of the draperies and of the pedestal. (See E. Bertaux in the *Revue de L'Art Ancien et Moderne*, No. 152.)

Illustrated

Height, 24½ inches.

2762—Marble Statue

Venus de Medicis sculptured in Carrara marble; on high velvet covered pedestal.

Height of statue, 38 inches.

2762A—Porphyry Bust

Catherine de Medici. Sculptured in dark brown and red speckled porphyry.

Height, 9 inches.

2762B—Terra Cotta Statuette

Cleopatra. By J. Clesinger.

Height, 18½ inches.

2763—Terra Cotta Statue

Of a half-draped female figure seated on a rock, with head drooping, looking at two swallows, which are in relief on the base, and hands clasped in her lap. Signed: "Peiffer."

Height, 23 inches.

2764—Life Size Bust

Modelled in terra-cotta and painted. A warrior wearing a helmet, adorned with a coat-of-arms and two dragons and a coat of mail, over which is a drapery. "Charolo Otharingio."

Height, 20 inches; width, 24 inches.

2765—Carved Wood Bas-relief

Madonna and Child. German. Eighteenth Century. Plush and gilt frame.

Height, 6 inches; width, 4 inches.



2769

2766—Old Italian Carved Wood Group

Madonna and Child. The Virgin enthroned, standing and holding in her left arm the Infant Jesus and in her right hand a candle.

Height, 16 inches.

2767—Carved Boxwood Group

St. George and the Dragon. St. George in armor with his spear piercing the head of the dragon; both are on a large sphere, upon which, in relief, is a carved coat-of-arms. French. Nineteenth Century.

Height, 25 inches.

2768—Seventeenth Century Carved Wood Statuette

Of a monk in standing posture, with square base. N. P. S.

Illustrated *Height, 22 inches.*

2769—Sixteenth Century Carved Wood Statuette of John the Baptist

Standing, clothed in a lion skin garment and holding in his right hand an open book, upon which rests a lamb. Square pedestal.

Illustrated *Height, 24 inches.*

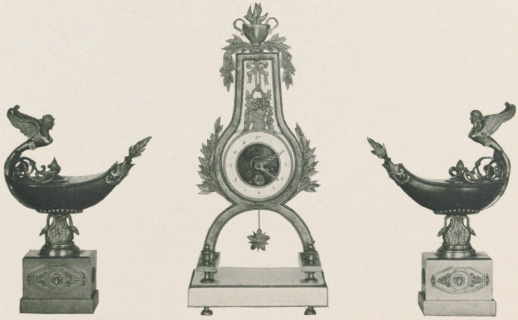
2770—Antique Carved Wood Statuette

Of a female saint, standing with her cloak draped over her head and carrying in her right hand a filled basket. Hexagonal pedestal ornamented with floral festoons. Carved in high relief and bearing the inscription: "Steianne 24 Mai."

2771—Antique Carved Wood Shrine Statuette of St. Barbara

With laurel wreath on her head, and holding in her right hand the martyr's palm, and in her left an open book. Beside her is a tall tower of Gothic design. Oblong pedestal.

Height, 28¼ inches.



2775 2774 2775

AN EXTRAORDINARY COLLECTION OF CLOCKS AND CLOCK SETS

2772—Traveling Alarm Clock

Brass, partly gilt and silver plated, chased and etched. With glass on three sides showing the works. Two gilt dials and engraved dial plate. French movement. In red morocco case.

Height, 6¼ inches.

2773—Old German Gilt Bronze and Silver Table Clock

With chimes. Square case of gilt bronze with glass sides and silver mounting which includes the dial; cherub heads in relief in the spandrils; grotesque winged figures at the angles, and wing and claw feet. Through the glass sides are seen the works, with engraved and gilt ornamentation. Hinged bottom, which when opened displays the intricate mechanism, and the signature of the maker: "Nicolaus Resler in Prag."

5¾ inches square.

2774—Small Bronze Lyre Clock

Period of the First Empire. White marble base. The gilt bronze lyre is supported on a semi-circular arch. On top of the lyre is an urn with side laurel sprays. Gilt bronze star and leaf pendulum. Enamelled dial. French. About 1800.

Illustrated *Height, 16½ inches.*

2775—Pair of Empire Bronze Lamps

Old Roman design, mounted in gilt ormolu.

Illustrated

Height, 11 inches; length, 7¾ inches.

2776—Bronze Clock, Partly Gilt

Late Empire style. The case of dark bronze is shaped as an hour glass supported on a bronze stem, on either side of which are seated figures. The base is of gilt bronze with three bronze sphinx feet. The draperies of the figures, the mounting of the hour glass and the headdresses of the sphinxes are gilt. The horizontal revolving dial, with a serpent as indicator, is above the hour glass. French. About 1825.

Height, 15½ inches.

2777—Clock and Inkstand

Period of the Second Empire. Shaped black marble base, on which stands a gilt bronze eagle supporting a clock case shaped as a sphere of black enamelled copper *semé* with stars, and with the hours in gilt bronze. On each side is an inkwell of *bleu-de-roi* porcelain. French. About 1860.

Height, 11 inches.

2778—Marquetry Clock

Dutch, of the Eighteenth Century. Case of mahogany, with light-colored inlays and pedimented top surmounted by ivory finials. The dial is mounted on blue velvet, the numerals and hands being in gilt bronze. Works inscribed "Pieter Visbach, Haag." (About 1700.)

Height, 17½ inches.

2779—Gilt Bronze Clock

Period of the Late Empire. Upon an oblong two-step base of green Pyrenée marble, a woman in classical garb sits reading a book in a low curved-back chair at a table with draped sides, the table forming the clock case. Dial inscribed: "Chopin, à Paris." French. About 1820.

Height, 13 inches.

2780—Gilt Bronze and Enamelled Clock

Period of Louis XV. White marble base. A flat semi-circular arch, enamelled with gold stars on a blue ground, surmounted by gilt bronze Nereids with conch shells, supports the dial. There are three panels of female allegorical figures in enamel painting; and the dial is of blue and white enamel, with gold stars. The gilt bronze mountings include a female mask with a sunburst on the pendulum, and a long plaquette on the base, with cupids holding wreaths. Dial inscribed: "Roy, à Paris."

Height, 19½ *inches.*

2781—Rocaille Gilt Bronze Clock

Period of Louis XV. Balloon-shaped case with an urn of flowers and garlands of flowers on the sides as a top ornament; a shell ornament at front of the base; shell and foliated ornaments, ribbons, cartouches, dolphin heads and palm scrolls. On the sides are openwork panels. The ornamentation is in the style of St. Germain. Enamelled dial inscribed: "Julien Le Roy, à Paris." (Julien Le Roy, born 1686, died 1759.)

Height, 18½ *inches.*

2782—German Clock

Style of the German Renaissance. In cast bronze and chased, engraved and repoussé copper. Of architectural form, with columns at the angles, glass sides, and an openwork entablature surmounted by a circular, eight-column temple, with the figure of a warrior as finial. The decoration consists of cartouches, strapwork and scroll patterns. Two brass dials, one in front and one at the back. Reproduction of an early Seventeenth Century Augsburg piece.

Height, 20 *inches.*

2783—Louis XV Clock

Rose antico base. A wild boar in dark bronze supports a cartel-shaped case of gilt bronze, surmounted by an urn with festoons of drapery. The gilt bronze mountings include oak leaf pendants and a pierced appliqué panel with an oak leaf motive. Enamelled dial inscribed: "Brulfer, à Paris." French.

Height, 19¾ *inches.*

2784—Gilt Bronze Vase Clock

Period of Louis XVI. Marble base. The *ciselé* gilt bronze case in the form of a vase; two handles shaped as dolphins blowing jets of water

upwards into the mould of the vase. The elaborate ornamentation consists of reeds, oak leaves and ribbons around the dial. An acanthus and fluted splayed band and foliated pendants on the foot. Enamelled dial inscribed: "Philibert, à Paris." Several replicas of this celebrated model were made at the time.

Height, 17 inches.

2785—Gilt Bronze and Porcelain Clock

Style of Louis XVI. Upright pedestal with fluted pilasters, ram's heads, laurel festoons and a medallion with a profile bust of Henri IV of France. On the top is an urn in *bleu-de-roi* porcelain, with gilt bronze mounting. Enamelled horizontal dial on the upper part of the vase; calendar dial on the pedestal, enamelled in white and blue gilt stars, and inscribed "Balthazar, à Paris." French. Nineteenth Century, in a mixed Louis XVI and Second Empire style.

Height, 20½ inches.

2786—Old English Lantern Clock with Chimes

Brass case with columns at the angles surmounted by turned finials. Turned baluster feet. The spandrils on the front and the sides have engraved floriated patterns. The fretwork ornaments are of a floral scroll pattern. The projecting dial is inscribed "John Sanderson, of Wigton. Fecit." (1715.) English. Eighteenth Century.

Height, 20 inches.

2787—Porphyry Vase Clock

Style of late Louis XVI period. Case in form of a vase with cover. The gilt bronze mountings include two handles in the shape of rams' heads with laurel festoons; laurel bands at lip and base, and a leaf and grape finial. Enamelled revolving dial. French. About 1800.

Height, 16½ inches.

2788—Louis XVI Alabaster Clock

Of late Louis XVI architectural style. With broken arch entablature supported on four Ionic columns. Enclosed works set in the arch opening. The gilt bronze mountings include trophies and bay wreaths, with laurel branches and ribbons, and a female mask pendulum with a sunburst. There is an openwork laurel band around the base. Enamelled dial with days of the month, inscribed: "Festeau, Paris." French. About 1800.

Height, 22¼ inches.



2798

2789—German Table Clock

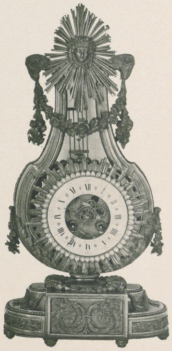
German Renaissance style. Of engraved copper and gilt cast bronze. Of square architectural form with two fluted columns at front angles, a turned baluster railing having at the corners cupids blowing conches, and an elaborate temple-shaped top in three tiers, two with arches and an open one of scrolled caryatids and turned columns supporting a two-step dome with a finial statuette of Neptune and a dolphin. Wide splayed base with scrolled angle brackets above winged grotesque masked feet. Astronomical calendar dials. Five on front and on back, and one on each side. Replica of an Augsburg piece of about 1600.

Height, 23½ inches.

2790—Louis XVI Sèvres Lyre Clock

Bleu-de-roi porcelain lyre and base. Open works. The gilt bronze mountings include female mask and sunburst; festoons, rams' heads and a bead ring pendulum at back. Enamelled dial with outside ring of white pastes and sunburst.

Illustrated *Height, 25¾ inches.*



2790

2791—Boule Clock

Louis XIV style. Upright case with canopied top, and detached Corinthian columns at the angles. Ornamented with white metal and brass arabesques inlaid on shell. The gilt bronze mountings include a baluster railing, and a triton as top-piece; a plaque front-piece of Phœbus in his car, and capitals and bases on columns. Chased gilt bronze dial with hours and minutes in enamelled panels. French. Nineteenth Century.

Height, 24½ inches; width, 14⅛ inches.

2792—Boule Clock

Louis XIV style. Upright case with a canopied platform top. Ornamented with chased brass arabesques inlaid on tortoise shell. The gilt bronze mountings include female busts on the front angles, a drapery ornament with doves as a front-piece and a culot. Chased gilt bronze dial with enamelled hour medallions, the minutes being incised on the rim. French. Nineteenth Century.

Height, 23½ inches; width, 12½ inches.

2793—Louis XVI Green Marble Lyre Clock

Green marble lyre and base. Works enclosed in crystal case. The gilt bronze mountings include a female mask and festoons, acanthus leaves, beadings and crestings, and a sunburst ring pendulum, set with green and white pastes. Enamelled dial with days of the month.

Height, 24½ inches.

2794—Late Empire Gilt Bronze Clock

The case is flanked by two allegorical female figures, one of which represents geometry, and is surmounted by a blue enamel celestial globe with gilt stars. The base is inlaid in front with a panel of rose antico marble and a plaquette showing the infant Bacchus and two other child figures. Lion-claw feet. Enamelled dial inscribed: "Ld. Mallet, Hr. de M. D. d'Orleans." French. About 1815.

Height, 20 inches.

2795—Louis XVI Lyre Clock

Lapis-lazuli lyre and base. Enclosed works. The gilt bronze mountings include a female mask and festoons, and a sunburst pendulum, with a ring of large pastes. Enamelled dial, with gilt *fleur-de-lis* intercepting the hour numerals. French.

Height, 24¾ inches.

2796—Biscuit and Gilt Bronze Clock

Upon a base of white marble with gilt bronze mountings stands a draped female figure of white Parisian ware, slightly gilded. One arm is around an urn, the rim of which consists of an enamelled horizontal and revolving dial; the other arm rests on a pedestal. Urn and pedestal are of gilt bronze, the base ornamented with rams' heads, masks and wreaths. Pedestal signed: "Vulliamy, London." (Benjamin Vulliamy, *circa* 1810.) Under glass case.

Height, 18½ inches.

2797—Louis XVI Lyre Clock

Green porcelain lyre and base. Open works. The gilt bronze mountings include floral festoons and a female mask; ornamental panels and a sunburst ring pendulum, with pastes in a silver setting. Enamelled dial with days of month and gilt *fleur-de-lis*.

Height, 23¼ inches.

2798—Louis XVI White and Pale Blue Sèvres Clock

On a square base stands a case of blue and white Sèvres biscuit in the Wedgwood style, an arched top and an amorino in relief below the dial. A modelled, draped female figure stands at one side, concealing with her drapery all but a small part of the revolving dial and the indicator. The gilt bronze mountings include a mask with a foliated scroll on the arch, and a group of two doves and roses on the top of the base. Enamelled and gilt revolving dial. Under a gilt wood and glass case. French. About 1790.

Illustrated

Height, 22¼ inches; base, 14x12 inches.



2800

2799—Porcelain and Gilt Bronze Clock

Cylindrical clock case on a stem in the form of a truncated pillar, the base with volutes and the pedestal rising above a rustic fountain. These and the clustered branches carrying porcelain flowers are of gilt bronze. The porcelain decoration includes two figures on the sides and one on top, a basin and an openwork parapet. Enamelled dial.

Height, 19½ inches.

2800—Astronomical Clock

Period of Louis XVI. Upon a large round black marble base, three bronze Atlas figures support a hollow glass celestial globe. The open works are in the centre, rising into the interior of the globe and ending with a small brass orrery. The dial is pendulum shape with gilt bronze ornamentations of an oak and laurel wreath and a culot. The constellations on the globe are engraved with the diamond point. Enamelled dial inscribed: "Inventé par Leguin."

Illustrated *Height, 21 inches.*

2801—Porcelain Lyre Clock

Louis XVI style. Lyre and square chamfered base in *bleu-de-roi* porcelain with gold patterns. Sèvres style. On a gilt bronze oblong stand. Open works. Gilt bronze mountings include a female mask and floral festoons, a sunburst having an inside ring with pastes, cornucopias and a bead ring pendulum. Enamelled dial with days of the month and gilt *fleur-de-lis*. French. Nineteenth Century.

Height, 24¾ inches.

2802—Gilt Bronze and Porphyry Clock

Gilt bronze case, surmounted by a two-handled oval urn having a flame finial. High splayed base set on a porphyry plinth resting upon a gilt bronze base with rectangular ends. Open works. The gilt bronze ornamentation includes a panel with an astronomical trophy on the front of the case, female masks with pendants on the sides, and volutes, scrolls and finials. Enamelled dial. French. Middle of Nineteenth Century.

Height, 26 inches.

2803—Late Empire Marble and Gilt Bronze Clock

On a shaped base of white marble. The stand, also of white marble, and in the form of two console-shaped pedestals, supporting a shaped entablature in the middle of which the gilt bronze case is set. Above the case is a truncated column surmounted by a large globe on which

stands a gilt bronze imperial eagle. Open works. The gilt bronze mountings include an Egyptian female terminal; three plaquettes on the front base and rosettes. Dial of gilt bronze and enamel inscribed: "Bergmiller, à Paris." French. About 1810. Another variation of this model was executed by Wm. Blakey and is at Mt. Vernon.

Height, 29½ inches.

2804—Gilt Bronze Clock and Candelabra

Period of the Second Empire. Clock: Upon the base stands a young girl, partly draped, holding two doves. The elaborate ornamentation comprises festoons, bands, rosettes, ribbon and acanthus motives. The dial, between two columns, is inscribed: "Graux, Marly, rue du Parc Royal 8, Paris."

Height, 26 inches.

Candelabra: Formed as base, Cupid holding vases, from which spring five lights.

Height, 22¾ inches.

2805—Yellow Marble and Dark Bronze Garniture *de Cheminée*

Comprising clock, pair of candelabra and two bronze statuettes. Clock: Yellow marble base, with bronze acanthus moulding; leaning upon the bronze case of rustic shape is a figure of Diana with her hound. Dial of gilt bronze.

Height, 26¼ inches.

Candelabra of four lights each, on top of marble columns with bronze mid-band, and on marble bases.

Height, 25⅛ inches.

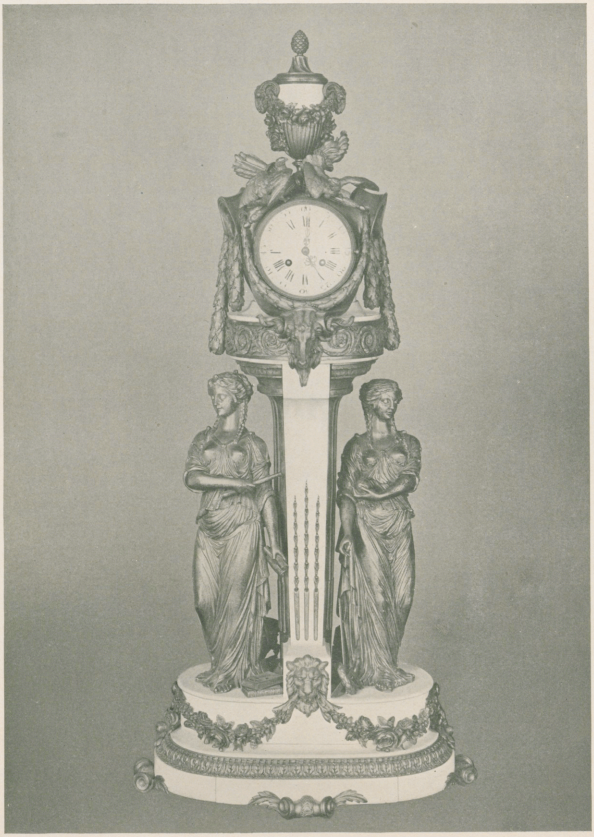
Statuettes: Voltaire and another Eighteenth Century French Philosopher. Marble bases. French. Louis XVI.

Height, 23 inches.

2806—Massive Gilt Bronze Clock

Case in the form of a classical temple, with pedimented top, the base resting on a marble slab. Female caryatids at the four angles, their wings and the fruit garlands they carry framing the dial front. The back is the same as the front except that the dial is replaced by plate glass. On the sides are trophies, a frieze of sphinxes and honeysuckle ornament, and the entablature above the base has winged sphinxes at the angles and an ornament of a lyre and cornucopia. Around the dial are the signs of the zodiac. Dial of verde antique bronze. First Empire period, attributed to Thomière.

Height, 30¼ inches.



2810

2807—Bronze Clock

Of the Second Empire. Oblong granite base surmounted by a nude female bacchanal reclining on a panther's skin, her arm resting on a tambourine which encircles the dial. Moulding of gilt bronze on the base. French. About 1860.

Height, 18 *inches.*

2808—Bronze Clock

Period of the Second Empire. Upon the bronze base, with gilt bronze mountings, is a guadrangular flat top case leaning against a draped figure in dark bronze of the Muse Erato; a gilt bronze lyre rests against the case on the other side. The other mountings of gilt bronze include the acanthus garland below the dial and rams' heads at the angles. Dial inscribed: "Jacquet la Carrière" and "Moinet, Ainé, Hr. à Paris."

Height, 31 *inches.*

2809—Second Empire Rose Antico Marble with Bronze Group

The case is flanked by two bronze figures, "Psyche crowning Cupid." The gilt bronze mountings include appliqués of trophies, a foliated moulding on the base, and four winged claw feet. Gilt bronze dial inscribed: "AUCt. Marchand, Richelieu 59." About 1865.

Height, 36 *inches.*

2810—Gilt Bronze and White Marble Clock

Period of Louis XVI. Upon an oblong base with semi-circular ends, stands a fluted terminal pedestal supporting the case which is in the form of a truncated column having a vase on top. Two gilt bronze draped female figures, Astronomy and Geometry, stand on each side of the pedestal, with attributes and two doves. The gilt bronze mountings on the pedestal include a ram's head, an acanthus entablature band, fluted columns, and heavy flower garlands. There are heavy garlands on the case. The acanthus band on the base and the acanthus feet are also of gilt bronze. Dial enamelled. French. About 1780.

Illustrated *Height,* 46 *inches.*

2811—Astronomical Clock

Second Empire. Set upon a high square pedestal, with a square base supporting the case, which is shaped as a round open temple with four Doric columns, and an entablature under which is the clock. Open works. The gilt bronze mountings include the capitals and bases of the columns, an openwork plaquette with musical attributes in the centre and lyres at the corners of the base in front, and an openwork



2811

plaquette on the pedestal. Gilt bronze dial with days of the week. The flat top has a rim calendar dial with the signs of the zodiac, and a miniature astronomical orrery showing lunar and bissextile years, planetary and star motions. Glass case, with a music box in base.

Illustrated

Height of clock, 30 inches; height of pedestal, 36 inches; base, 18x17¼ inches.



2815

2812—Cartel Clock

Gilt bronze of the Louis XVI period. Shaped case having an urn on top with flame finial. Palm and flower scrolls on the sides and acanthus scrolls below, etc. Convex dial inscribed: "Etienne Le Noir."

Height, 27¼ inches; width, 13¾ inches.

2813—Hanging Clock and Thermometer

Eighteenth Century, French. Rosewood and parquetry inlay case, with gilt mountings. The ornamentation consists of palm scrolls, trophies and culot. Dial inscribed: "Gilles, l'aîné, à Paris," the thermometer "Par Roquetti, Paris, 1740."

Height, 46 inches.

2814—Dutch Clock with Weights

Of the "Friesland" type. Stands upon wooden bracket with shaped and carved back. Open lantern-shaped case with brass columns at the corners; surmounted by a pierced gilt metal ornament; group of three figures in front; the heraldic device of lions holding escutcheon at sides. Two bells, the upper one with a figure of Time as a finial. Pendulum as a man on horseback. On the sides the inscription: "Nu Elck Syn Sin." Polished and etched iron dial, with figures in black, inscribed: "Dirk Tyhusen Wes Zaandam." Early Eighteenth Century.

Height, 31½ inches.

2815—Hanging Bronze Clock

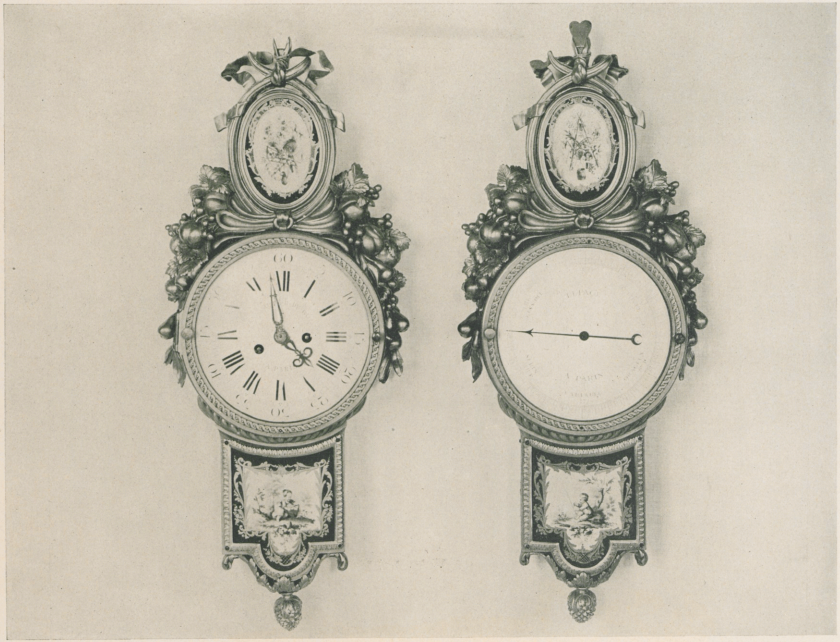
Period of the Empire. A female figure standing on a gilt bronze ball holds with both hands a gilt bronze case shaped as a double prowed Greek galley having on the sides two winged female figures and on the top an imperial eagle. Dial inscribed: "Blanc fils, Palais Royal." About 1800.

Illustrated *Height, 35 inches.*

2816—Hanging Bronze Clock

Period of the Empire. A female figure standing on a gilt bronze ball holds with both hands an octagonal clock case with gilt lion masks on the sides and surmounted by a gilt bronze vase with flowers.

Height, 37¼ inches.



2817

2817

2817—Hanging Clock and Barometer to Match

Gilt bronze cases with Sèvres plaques. Period of Louis XVI. Both clock and barometer are surmounted by medallions, having fruit motives on the sides. The shaped lower portion is finished with an acanthus and pine-cone culot. In the upper and lower portions are inserted Sèvres plaques, with a border of *bleu-de-roi* and gold, and paintings in red *camaïeu*. The upper plaques have pastoral motives; the lower ones, subjects of children at play. Dial of clock inscribed: "Lepaute. H. Du Roy, à Paris." Barometer inscribed: "Lepage, à Paris." French. About 1780.

Illustrated *Height, 26½ inches.*

2818—Eighteenth Century Boule Clock with Bracket

Régence style. Upright case with shaped top and base. Ornamented with brass arabesques inlaid on red shell, showing *singeries*, etc. The gilt bronze mountings include a parapet and an Angel Gabriel as finial and Apollo in his car as front-piece; masks, caryatids, small busts and culot. Chased gilt bronze dial with enamelled hour medallions, the minutes being incised on the rim. It is inscribed: "Lancelot, Paris."

Height, 34 inches; width, 17¾ inches.

2819—Boule Clock with Bracket

Louis XIV style. Upright case on rectangular lines with platform top and slightly shaped base. Ornamented with brass arabesques, inlaid on dark shell. The mountings of gilt bronze include a figure of Time as top-piece; a plaque front-piece with Venus attended by a triton and dolphins, and a shell culot. Chased gilt bronze dial with enamelled hour medallions, the minutes being incised on the rim, and inscribed: "André Hory à Paris. French. Middle Nineteenth Century.

Height, 39½ inches; width, 16½ inches.

2820—Boule Clock with Bracket

Régence style. Upright case with high platform top, and shaped base; ornamented with brass and copper arabesques inlaid on dark shell within and without. The gilt bronze mountings include a figure of Time as finial, a female allegorical figure with a crane as a plaque front-piece; masks, female busts and a foliated culot. Chased gilt bronze dial with enamelled hour medallions, the minutes being incised on the rim. French. Nineteenth Century.

Height, 40 inches; width, 19¾ inches.

2821—Boule Clock with Bracket

Louis XV style. Balloon-shaped case with canopy and platform top; ornamented with brass arabesques inlaid on shell. The gilt bronze mountings include the figure of Time as top-piece, and Orpheus charming the wild beasts as a plaque front-piece. Chased gilt bronze dial with enamelled hour medallions, the minutes being incised on the rim. It is inscribed: "André Fruet, à Paris." French. Middle of Nineteenth Century.

Height, 39½ inches; width, 19⅜ inches.

2822—Walnut and Gilt Clock with Bracket

Louis XV style. Rococo shaped case of walnut. The gilt bronze mountings include heavy scrolls and rocailles with Diana and hound as top-piece, two amorini with a globe as a plaque front-piece, scroll feet and culot. Gilt bronze dial with enamelled hour and minute medallions. French. Nineteenth Century.

Height, 39 inches; width, 19 inches.

2823—Boule Clock with Bracket

Régence style. Balloon-shaped case with canopied platform top; ornamented with brass arabesques inlaid on shell. The gilt bronze mountings include the Angel Gabriel as finial; a male figure seated on a lion, with a lyre and quiver as a plaque front-piece; a female mask above the dial. Turbaned heads on the angles and a scrolled base. Gilt bronze dial with enamelled hour and minute medallions. Inscribed: "Toussaint Lenoir, à Paris." French. Eighteenth Century.

Height, 41 inches; width, 18⅝ inches.

2824—Lacquer Clock with Bracket

Period of Louis XV. Balloon-shaped case, with canopy top. Decoration of lacquer work in the Chinese style, with floriated patterns and landscapes. The gilt bronze mountings include a mandarin with a parasol as finial; a serpent and a scythe above the dial, and a female figure with globe and compasses as front-piece. Chased gilt bronze dial with enamelled hour medallions, the minutes being incised on the rim.

Height, 42 inches; width, 23¼ inches.

2825—Boule Clock with Bracket

Louis XV style. A balloon-shape case, platform top, ornamented with brass arabesques inlaid on dark shell. The gilt bronze mountings include a seated Pallas as finial; a group, Venus and Adonis with Cupid, as

a plaque front-piece, and female busts on the lower angles. Chased gilt bronze dial with enamelled hour medallions, the minutes being incised on the rim. French. Nineteenth Century.

Height, 42½ inches; width, 23¾ inches.

2826—Large Boule Bracket Clock

Style of Louis XV. Balloon-shaped case, with high bell canopy top and shaped base. Ornamented with brass, inlaid on dark shell. The gilt bronze mountings include a rocaille top-piece, front-piece and culot, and spreading feet, and palm scrolls on the top and shoulders. Gilt bronze dial with enamelled hours and minute medallions, inscribed: "Fortin, à Paris." (1769.)

Height, 43 inches; width, 24⅝ inches.

2827—Boule Clock with Bracket

Louis XIV style. Upright case, with shaped platform top, of ebony, inlaid with bronze arabesques. The gilt bronze mountings include the infant Mars as finial, masks above the dial and on the sides, and a foliated culot. Chased gilt bronze dial with enamelled hour medallions, the minutes being incised on the rim. French. Nineteenth Century.

Height, 43 inches; width, 15¾ inches; depth, 8½ inches.

2828—Lantern Clock with Bracket Hood and Stand for Weights

The wooden hood consists of a carved back and shelf with two brackets and of a gable top, surmounted by amorini and a foliated scroll. Upon the shelf rests a brass lantern clock with sides pierced for "bob" pendulum and quarter-round brass pieces at the sides as pendulum guides. Fretwork ornament on top. A detached semi-octagonal openwork carved stand of oak receives the weights. Dial inscribed: "Matt Jackson, London." (Matthew Jackson, admitted to Clockmaker's Company 1730.) Early Eighteenth Century.

2829—Carved and Gilt Barometer and Thermometer

Régence style. Shaped frame with two doves at top; oval medallion with female mask above a shell culot; at bottom, pendants, etc. Both barometer and thermometer are inscribed: "Gohin, père et fils, Paris." French. Middle of Nineteenth Century. Has been regilt.

Height, 5 inches; width, 16⅛ inches.



2832

2830—Hanging Barometer and Thermometer

Dutch of the Eighteenth Century. Mahogany, inlaid with satinwood. Rectangular case with pediment on top and base. A silvered backplate serves for both instruments, and is inscribed: "Barometer thermometer en contraroleur D. Butti & Z. fec. Amsterd."

Height, 45 inches; width, 8 inches.

2831—Tall Case Hanging Marquetry Clock

Of light colored wood, with inlays of boxwood. Square head, with arched top on scroll brackets. Straight pendulum case is shaped at the base, and with oval opening filled with gilt brass ornament. The dial is of white metal with blackened numerals; with an allegory of Abundance and stamped metal spandrils. Latter part of Eighteenth Century.

Height, 59½ inches; width, 17 inches; depth, 9½ inches.

2832—High-case Clock

Carved oak. French, in the early Eighteenth Century style. Head with arched top, and consoles at the angles; oblong waist and shaped pedestal. Carvings of scrolls, rocaille ornaments, and panel mouldings. Engraved gilt bronze dial, with gilt bronze spandrils. The dial is inscribed: "Planchon, Palais Royal."

Illustrated

Height, 84½ inches; width, 20½ inches.

2833—High-case Clock and Barometer

Mahogany. English, early Nineteenth Century. Square head, with bow-shaped top. Waist with a barometer and thermometer, in a lyre-shaped case on square pedestal and base, with twisted mouldings. The mountings include inlaid brass borders, lattice windows on the sides of the head and ball finials. Silvered dial with blackened numerals, inscribed: "Edward Smith, Dublin." The barometer: "W. Yeates, No. 18 Capel St., Dublin."

Height, 89¼ inches.

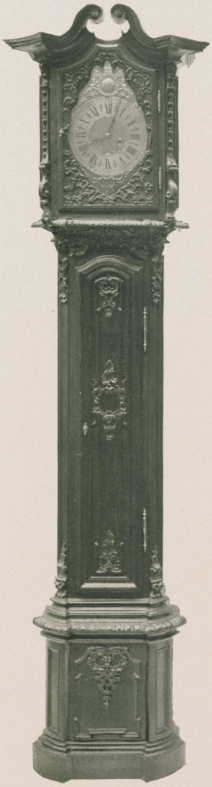
2834—High-case Clock

English Marquetry. Marquetry of floral motives in shaped and oval panels. Arched head, with platform top; the gilt bronze mountings include borders and ornaments, a cupid seated on a globe as finial, and appliqué spandrils around the dial, above which is *boullé* work of tortoise shell and brass. The brass dial is inscribed: "Edw. Bird in Cannon St., London." First half of Nineteenth Century.

Height, 98 inches; width, 13¾ inches.



2839



2837



2840

2835—High-case Clock

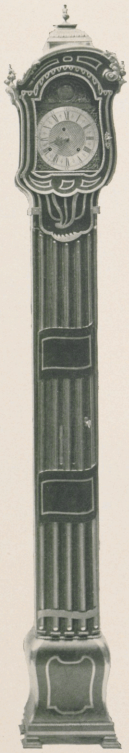
"Vernis Martin" in the Louis XV style. Balloon-shaped head, lyre-shaped waist, and straight pedestal. The painting includes two mythological scenes in front on the waist and pedestal, landscapes on the sides and arabesques. The gilt bronze mounting includes a top-piece and mouldings. Chased gilt bronze dial with hours and minutes in enamelled panels. French. Nineteenth Century.

Height, 94 inches; width, 23½ inches.

2836—High-case Clock

Rosewood. English rococo style. Shaped head, with canopy top and urn finials of gilt bronze, and an ornament of inlaid and engraved brass below the dial. Waist with inlaid flutings of brass, by two inlaid brass panels. Shaded pedestal with bracket feet. Gilt and silvered dial with blackened numerals and engraved ornamentation, inscribed in the arch: "Joh. Heinr. Naumann, Dresden." Middle of Eighteenth Century. *Illustrated*

Height, 103½ inches; width, 15 inches.



2836

2837—High-case Clock

Carved oak. Early Eighteenth Century, Flemish. Shaped head, with scroll top and rocaille ornamentation. The waist has a projecting door and small pendulum window, and, as well as the pedestal, is treated with rocaille mouldings and ornamentation. The silvered dial has brass appliqué ornaments above and below, and is inscribed: "J. F. Benoit, à Nancy." *Illustrated*

Height, 101 inches; width, 24 inches.

2838—Tall High-case Clock

Mahogany. English, in the Chippendale Gothic style. The head has three detached open fret pilasters at each angle, and canopied top with bronze finial of the seated figure of a young girl. The waist has fret work in panels, and detached fluted column. The base has fret work panels and rusticated work at the angles. Brass engraved dial with gilt appliqué spandrils showing the days of the month, and phases of the moon, etc., and inscribed: "Wycke, Liverpool." (Jno. Prescot Wycke, 1810.) Works about 1800.

Height, 113 1-3 inches; width, 32 inches.

2839—Tall High-case Clock

Mahogany. Dutch. Head with detached columns at front angles, and a canopy platform top with carved gilt finials of Atlas in the

centre and female figures on the sides. Waist has a shaped door; the pedestal, console scrolls on the angles, and claw and ball feet. The whole case is of finely figured wood. The gilt bronze mountings include capitals and bases on the columns, and an openwork plaquette of Time. The engraved gilt and silvered dial has blackened numerals and shows the days, months and phases of the moon. Below it is a view of Amsterdam, with automatically heaving ships. Dial inscribed: "Hermanns Smit, Amsterdam." Eighteenth Century.

Illustrated

Height, 115 *inches; width,* 27 *inches.*

2840—Tall High-case Clock with Chimes

Mahogany. Head with shaped and canopied top ornamented with scrolls, waist with a shaped door. Wide pedestal; all three with Corinthian columns at the angles. Scrolled feet of brass. The bronze gilt mounting consists of capitals and bases to columns, an urn and two seated figures on the top; a female mask and cartouches in the centre of the pediment, and two round plaquettes with Time in a landscape, and St. Michael and the dragon, etc. Gilt chased and engraved brass dial with matted centre, and silvered calendar dials on the spandrils; eight chime tunes (eighteen bells). The phases of the moon are shown in the arch dial. Inscribed: "Ioannes Volcker me F. Gandau."

Illustrated

Height, 120 *inches; width,* 28 *inches.*

FIRE DOGS

2841—Pair of Gilt Bronze Fire Dogs

Partly draped male and female figures, seated on quadrilateral bases of scroll designs with paw feet. French. Nineteenth Century.

2842—Pair of Gilt Bronze Fire Dogs

Late Louis XVI style. Each with an ornate volute shape *rinceau,* having a child figure of dark bronze warming its hands at a flaming torch.

2843—Pair of Bronze Fire Dogs

Louis XV style. Each with the figure of a young woman seated in a *contourne* pose.

2844—Pair of Gilt Bronze Fire Dogs

In rococo style. Of elaborate design with two seated figures, a girl playing the triangle and a drummer boy.

2845—Pair of Gilt Bronze Fire Dogs

In rococo style, and with two seated figures, a woman and a man, holding a lute, in costumes of the Italian Comedy.

2846—Pair of Gilt Bronze Fire Dogs

In Empire style. Consisting of oblong gilt pedestals having on top figures of a reclining boy and reclining girl in dark bronze.

2847—Pair Gilt Bronze Fire Dogs

In Louis XVI style. Of elaborate design with triple fire urns, pine cones, flutings, flower garlands and bands.

2848—Pair of Gilt Bronze Fire Dogs

In Louis XVI style. Of elaborate design having large urns with pine-apple finials, vases with flames, and flower garlands.

2849—Pair of Large Gilt Bronze Fire Dogs

In Louis XVI style. Of very elaborate design, each with a large two handle vase on a triangular base and with bud finial, a smaller vase with flame, rams' heads, flowers, garlands, medallions, rosettes and bands. *Height, 20¾ inches; width, 20 inches; depth, 6½ inches.*

2850—Pair Forged Iron Fire Dogs

North German Renaissance. With incised and silvered ornamentation, appliqué leaves and brass knobs. *Height, 32 inches; depth, 23 inches.*

MISCELLANEOUS OBJECTS

2851—Empire and Bronze Gilt Jardinière

Semi-globular shaped bowl, resting on a tripod of grotesque animal heads and slender legs with paw feet. The whole resting on a triangular shaped base. *Height, 31½ inches; depth, 14 inches.*

2852—Silver Lustre Hand Candlestick

Staffordshire. Nineteenth Century. *Height, 3½ inches.*

2853—Staffordshire Copper Lustre Mug

Decoration of pastoral subjects with female figures painted in many colors and in relief on a blue ground.

2854—Silver Lustre Goblet

Old Staffordshire.

Height, 4⅛ inches.

2855—Double-handled Silver Lustre Vase

Old Staffordshire, with scrolled handles, and a domed spreading foot.

Height, 5¼ inches.

2856—Staffordshire Copper Lustre Pitcher

Fluted body, and on the neck is a border of blue arabesques on a purple ground. First half of Nineteenth Century.

Height, 5 inches.

2857—Wedgwood Pitcher

White, with a wide border of white acanthus leaves, edged with gold, on a dark blue ground. First half of Nineteenth Century.

Height, 4⅞ inches.

2858—Staffordshire Pitcher

Decorated all over with figures, foliated scrolls, flowers and birds, in iron-red and other colors on a dark blue ground. *Marks:* "B. & Co., S. P. Opaque China."

Height, 5⅛ inches.

2859—Seven Wedgwood Porcelain Plates

Scalloped rim. Decorated with a floriated and foliated centre; on the rim with flower sprays. Middle of Nineteenth Century.

Diameter, 9 inches.

2860—Six Sèvres Porcelain Plates

Decoration showing a conventionalized flower in the centre, and on the rims a border of palmettes on a light blue ground and two smaller borders, one of rosettes on a dark blue ground and the other of palmettes. All in gilt. Stamped: "Decoré a Sèvres, 87, R. F. and O. H. R." Nineteenth Century.

Diameter, 9½ inches.

2861—Four Oval Dresden Fruit Trays

Polychrome decoration of pastoral scenes in the centres, and of flowers on the pierced, curved and scalloped rims. Meissen cross swords mark. Nineteenth Century.

Length, 10¾ inches; width, 8¼ inches.

2862—Set of Sèvres Porcelain

Consisting of twelve dinner plates, twelve breakfast plates, two bowls, two oval platters, two square plates, and two small shaped plates. Polychrome decoration of birds, flowers and fruits in reserve panels and turquoise blue and gold borders. *Marks:* F., V. P., and others. Middle of Nineteenth Century.

2863—Three Royal Vienna Porcelain Plates

One is decorated with a nymph and a faun in a landscape, one with two warriors and a nymph and the other "Schafer in Arcadien." The rims have borders of scrolls and dragons in gilt on grounds of various colors.

Diameter, 9⅜ *inches.*

2864—Large Wedgwood Bowl

Blue and white jasper classical subjects in relief.

Height, 6¾ *inches; diameter,* 14 *inches.*

2865—Pair of Lowestoft Vases with Covers

Graceful oviform, with dragon handles. Polychrome decoration of flowers, with borders of grapevines and squirrels in relief, orange-red and purple being the prevailing colors.

Height, 12 *inches.*

2866—Pair of Porcelain Vases

Urn shape. Entirely gilded but for a square panel in polychrome painting showing an artist at work, and winged female busts on the handles, which are in biscuit. French. About 1840.

Height, 11¼ *inches.*

2867—Pair of French Porcelain Vases

Of flat amphora shape, with scrolled handles ending in a medallion with a female head; on the body are two large, round medallions with classical subjects in polychrome painting, the rest of the body being gilded. Paris. About 1810.

Height, 11½ *inches.*

2868—Pair of Sèvres Porcelain Vases

Oviform body with incurved neck, spreading foot and low domed cover. Royal blue ground with large round medallions in polychrome painting from subjects by Boucher; the cover and foot decorated with gilt

foliated scrolls. The gilt bronze mounting consists of angular handles, a pine cone finial on the cover, and a square pedestal. *Mark:* Crown and N. 62.

Height, 21½ inches.

2869—Delft Eighteenth Century Porcelain Violin

Painted in polychrome with Chinese *genre* scenes in rocaille panels. In a glass case mounted in black wood inlaid with ivory, and lined with old Genoese red velvet.

2870—Three Round Silver Medallions

Repoussé chased ornamentation. Panels of architecture, sculpture and painting. Mounted in mahogany.

Diameter, 2⅜ inches.

2871—Printing Block

On one side is the Crucifixion, on the other Virgin and Child.

2872—Iron Reliquary Latin Cross

With hinged top, and rudely engraved inscriptions; within the cross is a braid of black hair.

2873—Large Collection of Arrow Heads

In flint and other hard stones. In morocco case.

2874—Gilt Bronze Double Candlestick

With adjustable screen. Louis XV style.

2875—Octagonal Shagreen Box

Mounted in silver and lined with velvet.

2876—Antique Shagreen Jewel Casket

Finely mounted with silver and lined with velvet.

2877—Antique Tortoise Shell Jewel Casket

Mounted in silver.

2878—Antique Tortoise Shell Jewel Casket

Etched ornamentation, silver mounts, lock and ball feet.

2879—Antique Caddy Set

French, Eighteenth Century, consisting of an enamelled sugar box and two tea caddies, which are decorated with pastoral scenes painted in rose color and mounted in a mahogany chest which is ornamented with gilt metal mounts of Louis XV design.

2880—Antique Boulle Lace Box

Elaborately ornamented with floral scrolls and foliations.

2881—Oriental Silver Pipe

Long stem, divided by amber rings into five sections. In morocco case.

Length, 43 inches.

2882—Ivory Cane

Handle and ferrule of gold, the former exquisitely wrought and incrusted with pearls and bearing a monogram "R. F. D." In Chinese lacquered case. French. First half of Nineteenth Century.

Length, 36¼ inches.

2883—Beautiful Tortoise Shell Toilet Set

Consisting of hand mirror, four hair brushes, two clothes brushes, hat brush, two powder boxes, pomade boxes, two pin boxes, four combs, glove stretcher and shoe horn. In velvet lined, green morocco case. Made by P. Sormani, Paris.

2884—Antique Bagpipe

French cornemuse. The bag covered with velvet, trimmed with bullion fringe. Carved ivory drones, metal keys. A fine example of a rare instrument. Eighteenth Century.

2885—Spanish Bandurria

Small oval body of dark red wood, inlaid border, and edge of sound hole. Twelve strings. Short fret board with metal frets. Eighteenth Century.

2886—Harp Lyre

Lyre-shape body, with foot and two upright arms, the latter decorated with carving. Pegs for eleven strings. Movable metal fret, sliding on spindle, attached to cross-bar. French. Eighteenth Century.

2887—Persian Historical Painting

The subject represents the Battle of Khoi (1514) between the Turkish Sultan Salim I and the Persian Shah Isma'il. Isma'il in the centre mounted on a white charger strikes down his rival Salim from whose head the blood pours. In the background the two armies are opposed to each other in serried ranks, and the foreground is occupied with soldiers on horseback represented on a smaller scale than the main figures and engaged in vigorous combat. The representation of the Turkish artillery is noticeable as this was one of the first historical engagements in which artillery was used to any great extent. Painted on panels in oils heightened with gold leaf. Early Nineteenth Century. Probably a copy of an earlier work.

16½ inches by 24½ inches.

2888—Persian Historical Painting

The subject represents the State Reception by Shah Thamasp of the Indian Emperor Humaiyun in 1543 in the palace of the latter. The two kings sit on a dias in the centre of the composition, while before them three odalisqus or dancing girls posture. On either side sit the courtiers and the ladies of the court, the more notable ones distinguished by their names in Persian cursive script painted across them. Behind, the attendants carry dishes of confections to the guests. Painted on panel in oils heightened with gilding. Early Nineteenth Century. Probably a copy of an earlier work.

18 inches by 28 inches.

2889—French Early Seventeenth Century Stained Glass Panel

Painted and leaded. The Last Supper.

Height, 13 inches.

2890—Swiss Late Renaissance Stained Glass Panel

Painted and leaded. On a ground filled with arabesques, birds, warrior's emblems and sea horses, is a centre panel showing a Biblical scene with many figures and a temple in the background; above it is a cartouche with several monograms, below it an inscription partly covered by the leading, and on the sides an architectural motive with columns surmounted by cherubim and sphinxes.

Height, 20 inches; width, 17½ inches.

2891—Antique Bracket Bell

Wrought iron bracket of lily and scroll design touched with gold and red enamel. The bell bearing a coat-of-arms.

2892—Antique Brass Privet

Lyre shape.

Length, 13½ inches.

2893—Antique Colonial Privet

Brass openwork panels. Stamped: "W. H. Pries."

2894—Old Chinese Bronze Gong

With beater.

Diameter, 19 inches.

2895—Spanish Seventeenth Century Treasure Chest

With secret compartment; skillfully and artistically wrought in iron, set on four ball feet, with Renaissance balusters of brass at the corners. Ornamentation of lion masks and arabesques wrought in high relief and etched. The lock of intricate mechanism and the lock plate of openwork foliated design beautifully etched.

Height, 14½ inches; length, 25½ inches.

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Catalogue Nos. 2896 to 3008, inclusvie



2936

RARE TAPESTRIES, NEEDLEWORK PICTURES, EMBROIDERIES AND TEXTILES

2896—English Embroidered and Painted Picture

Bust portrait of a girl. Woman wearing a floral wreath and holding on her uplifted hand a bird, with black and gilt glass mat and carved and gilt wood frame of the period.

Height, 4 inches; width, 3½ inches.

2897—Old English Needlework Picture

A mansion house and landscape, embroidered in colored silks upon a painted background. Black and gilt glass and carved and gilt wood frame of the period.

Height, 7½ inches; length, 11 inches.

2898—Old English Needlework Picture

Female figure seated in meditation at the foot of a tree, and at her side a spaniel. Landscape background. The following inscription is on the rim border: "Hannah Meredith, aged 11 years, May, 1808." In original mahogany frame.

Height, 8 inches; length, 10 inches.

2899—Old English Needlework Picture

The Pet Goat, after George Moreland. Embroidered in silks of brilliant tints. Carved and gilt wood frame of the period.

Height, 12 inches; width, 9 inches.

2900—Old English Needlework Picture

A shepherd boy and his flock in the meadow. Embroidered in high relief on a painted background. Carved wood frame of the period.

Height, 13½ inches; width, 10 inches.

2901—Pair of Old English Needlework Pictures

A girl asleep seated under a tree with her pet spaniel at her side, and another girl seated by a brook and making a wreath. Both embroidered in colored silks. In original gilt wood frame.

Height, 12¼ inches; width, 9¾ inches.

2902—Old English Needlework and Painted Picture

"Jealousy." A young woman holding a dagger stands at the side of another young woman to whom a cavalier hands a rose. In gilt wood frame of the period.

Diameter, 12 inches.

2903—Old English and Embroidered Picture

"Elijah Fed by the Ravens." Landscape background. Gilt wood frame of the period.

Height, 13 inches; width, 10½ inches.

2904—Old English Embroidered and Painted Picture

Girl seated with a spaniel at her side, in a landscape setting. Gilt wood frame.

Height, 12 inches; width, 9½ inches.

2905—Old English Embroidered and Painted Picture

A woman strewing flowers on a tomb, which is shaded by a large tree. Gilt wood frame of the period.

Height, 12¼ inches; width, 9¾ inches.

2906—Seventeenth Century Embroidered and Painted Silk Book Cover

Of raised embroidery. Figures, landscapes, animals, insects and flowers. Mounted in a carved and gilt wood frame. Probably Dutch.

Height, 15¾ inches; width, 11¾ inches.

2907—Two Eighteenth Century Embroidered and Painted Silk Pictures

"The Last Communion of St. Jerome" and "The Ascension of St. Francis." Both with landscape background. Gilt wood frame. Probably Spanish.

Each, height, 11¼ inches; width, 9¼ inches.

2908—Old English Embroidered and Painted Picture

A young girl carrying a child and being helped across a brook by a boy. Gilt wood frame of the period.

Height, 18½ inches; width, 15 inches.

2909—Old English Embroidered and Painted Silk Picture

Farmyard scene, with farmer seated on an overturned pail, a girl standing at the pump, and in the background a landscape with a thatched-roof farmhouse. In carved and gilt wood frame.

Height, 19 inches; width, 14 inches.



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2910—Old English Embroidered and Painted Silk Picture

"Charity"—a lady with a child giving food to an elderly man. Farmhouse and landscape in the background. Gilt wood frame of the period.

Height, 16½ inches; length, 20½ inches.

2911—Old English Embroidered and Painted Picture

A farmer breaking from a tree branches which are being gathered by his child. Farmhouses and grove in the background. Gilt wood frame of the period.

Height, 24 inches; width, 19 inches.

2912—Dutch Eighteenth Century Embroidered Panel

"The Garden of Paradise" showing the serpent wound around the trunk of a large tree in the centre; Adam on one side, Eve on the other, and around them, birds, animals and flowers. All within a border of floriated scrolls, embroidered in colored silks on a dark blue cloth. Black wood frame.

Height, 21½ inches; length, 27 inches.

2913—Antique Portuguese Door Curtains with Lambrequin

Ruby-red cut and uncut velvet, with bold floral designs and scrolls in cloth of gold appliqué. Centre panel of old Genoese red velvet with appliqué coat-of-arms. Lambrequin to conform. Bordered with gold galloon. Lined with red silk damask, with deep gold fringe and four large tassels.

Height, 109 inches; total width, 68 inches.

2914—Very Large Portière

Yellow satin brocade. Bold floral patterns brocaded in a dark shade of yellow, silver-gray and white.

Height, 132 inches; width, 112 inches.

2915—French Silk Damask Coverlette

Rose red. Large leaf and flower pattern on a satin ground. Lined with blue silk.

Length, 49¼ inches; width, 44 inches.

2916—French Louis XV Coverlette

Old rose-colored silk with floral bouquets and lace pattern brocaded in silks of brilliant tints. Lined with white silk. Early Eighteenth Century.

Height, 85½ inches; width, 82½ inches.

2917—French Louis XV Lambrequin

Silver-gray moiré silk, with coral brocades and horizontal stripes of rose-pink, white and yellow.

Length, 92 inches; width, 38½ inches.

2918—Persian Sofa Pillow

Covered with fine old Persian silk embroidery of floral pattern and edged with metal cord.

Length, 23 inches; width, 18 inches.

2919—Large Old Spanish Pillow

Covered with silk and gold thread needlework of bold floral design and backed with red velvet and trimmed with tassels.

Height, 27 inches; width, 16 inches.

2920—French Louis XVI Cape

Yellow brocade silk of floral pattern with leaves woven in silver thread.

Height, 111 inches; width, 53 inches.

2921—French Eighteenth Century Altar Frontal

White gros-grain silk, profusely embroidered with the sacred flowers and leaf scrolls executed in low tones of silks and metal threads.

Height, 34 inches; width, 82 inches.

2922—French Louis XV Gentleman's Embroidered Costume

Consisting of coat, vest and breeches of uncut velvet. Richly embroidered in a floriated pattern of light and dark green, blue and white, and with cream satin lining.

2923—Louis XVI Cape Hood

Of cut and uncut velvet and cloth of gold; passion flowers and tendrils in purple velvet, and leaves in gold brocade edged with narrow silk; tinsel fringe and tassel pendant. French. Latter part of Eighteenth Century.

2924—French Eighteenth Century Chasuble

In two pieces. Cream-colored silk brocade with floral and twining patterns in silver thread and trimmed with bands of galloon and gold tinsel.



2938

2925—French Chasuble and Stole

Silver embroidery on a salmon-pink satin. Large vase with flowers in centre, and sprays of leaves and bunches of grapes at sides and lower corners. Narrow scroll border all around. Early Nineteenth Century.

2926—Front of a Seventeenth Century Chasuble

Flowers and scrolls in cut and uncut olive-green velvet on a rose silk ground. Trimmed with gold galloon. French.

2927—Japanese Fukusa

Dark blue satin ground with figure of an empress and her attendant in a garden; embroidered in silks and cords of brilliant tints and gold threads. Lined with crêpe.

Height, 30 inches; width, 27 inches.

2928—Old Chinese Silk Jacket

Blue gros-grain silk entirely covered with needlework in golden yellow silk of birds, flowers and symbols.

Length, 24 inches.

2929—Roll of Japanese Silk Brocade

By Kawashima, weaver to the Imperial Court of Japan. Golden brown satin ground, with crest and lozenge-shape pattern, brocaded in green and other low tones.

Length, 12 yards; width, 27 inches.

2930—Chinese White Silk Crêpe Shawl

Profusely embellished with embroidery of Chinese garden scenes, flowers of the four seasons and other designs executed in white silks. Bordered with deep knotted fringe.

2930A—Four Small Sofa Pillows

Covered in red and white satin damask, and with rope borders and tassels.

2931—Piece of Late Eighteenth Century Asia Minor Needlework

Silk embroidery on linen. Conventional floriated pattern executed in red, fawn, light and dark green, yellow and brown silk.

Height, 77 inches; width, 38 inches.

2932—Elaborate Indo-Portuguese Portière

Eighteenth Century. Dark blue satin profusely embellished with needlework in brilliant tints of silk, consisting of a central medallion displaying a seated female figure with pet dog, various borders of flowers, animals and birds, a coat-of-arms of a double-headed eagle surmounted by a crown, and corner ornaments of peacocks; edged with fringe and lined with linen.

2933—Indo-Portuguese Seventeenth Century Silk Coverlet

Companion to the preceding. Bordered and lined with olive-green velour.

Height, 165 *inches; width,* 75 *inches.*

2934—Indo-Portuguese Seventeenth Century Silk Coverlet

Red silk ground. In a central medallion there is a phœnix and three small birds and carnation scrolls; surrounding this is a series of borders containing bold floral scrolls, peacocks and other birds. A wide outer border is embellished with birds, animals and floral motives, and in the corners are phœnixes; the whole embroidered in golden yellow silk, edged with fringe and lined with red silk.

Height, 88 *inches; width,* 60 *inches.*

2935—French Eighteenth Century Tapestry Border

Three lengths point tapestry, with large conventional floriated motives and richly costumed figures of courtiers, warriors and other personages in brilliant colors on a Gobelins blue and black ground.

Respective lengths, 89 *and* 60 *inches; respective widths,* 19 *inches.*

2936—Brussels Tapestry, Gobelins Style

Diana at the Chase. This piece, woven in silk and cotton, belongs to the second half of the Seventeenth Century. At the left of the foreground a nymph, kneeling on one knee, holds by a leash two greyhounds. She is clad in a golden orange tunic, shaded with red, with a crimson mantle draped over her left shoulder and back, where a quiver hangs, filled with arrows feathered blue and red. Behind the group a hill slopes down and then crosses horizontally the middle distance. At the back of this, seen from the knees up, stand three nymphs. One, who has her back to us, revealing her quiver, wears a rose-colored tunic over a white chemise, and is draped with a yellow veil. One of her companions is distinguished by a deep blue scarf about her waist and the other by a creamy amber tunic, shaded with brown. Beyond



2939

them lies a level stretch of ground, with a spur that projects into a sheet of blue water, streaked with white reflections. It is bounded in the extreme distance by an olive-green sloping shore, where at the right a group of tree-trunks appears. Meanwhile, across the level tract the goddess, bow in hand, is running with her hounds. Ahead of the pack speeds a nymph carrying a bow, and in advance of her another, sounding a horn. The narrow border consists of a band of yellow and of brown. There is a one-inch guard band. Signed at the lower centre: "V. Leyniers."

Illustrated

Height, 5 feet 4 inches; width, 4 feet 9 inches.

2937—Flemish Tapestry, Early Sixteenth Century

Allegory of the Superior Charms of Learning. This is a companion piece to No. 2938. It represents a landscape scene, at the right of which in the foreground a lady is seated. Her costume consists of a veil over the forehead, descending on each side to her bosom, and a drab-rosy gown with pendant sleeves, turned back so as to show their blue lining and the brown sleeves of an under garment. She is being presented with a handsomely bound book by a woman who kneels on one knee, wrapped in a voluminous blue-white mantle. Her hair is confined by a veil, the ends of which fall to her bosom and cover her shoulders. Behind the book appears a lady in a dark blue gown with square cut bodice who raises one hand in a gesture of admiration. Meanwhile, at the left of the composition kneels a youth in a long blue mantle, extending his hands in entreaty; probably the author of the book, bespeaking the patronage of the seated lady. Behind him stand four ladies-in-waiting, one of whom, encouraging him, extends her hand toward her mistress. Both this panel and its companion are reminiscent of the enthusiasm and reverence that was inspired by the Humanistic revival of classical learning. The exquisite border corresponds to that described under No. 2936.

Illustrated

Height, 5 feet 2 inches; length, 6 feet.

2938—Flemish Tapestry, Early Sixteenth Century

Allegory in Praise of Learning. This is a companion piece to No. 2937. In the centre of the composition a young lady is seated very erect, facing to the left. Her eyes are uplifted with an earnest expression, as she points with her right hand to a handsomely bound, clasped

volume, which her other hand holds on her lap. She is dressed in a gown that has a tight-fitting blue bodice with dull crimson sleeves and a blue skirt, falling around her feet in voluminous folds of rather Gothic formality. Beside her kneels a young man, whose crowned head is inclined to one side as he spreads his hand in a gesture of entreaty. He is arrayed in a rosy lavender-gray tunic, bordered with an edge of repeated geometrical forms, interspersed with pearls, over which is draped a creamy and blue mantle. Meanwhile, at the right of the foreground stand a man and a woman, another man being partly visible behind the latter. The former man, dressed in a long robe, extends a hand toward the central figure while directing his gaze upon his companion. She, however, averts her face and raises her hands, as if resenting his remark. Can she be the young lady's mother, who would have her reject learning for a highly eligible suitor? At the left of the foreground appears a fragment of a woman's figure draped in blue, beside which is a sculptured stone, supporting an open book. At the back of it appear the head and bust of a woman who watches the central figure intently. The background shows an open country with two small trees in the middle distance. The narrow border presents a delicate design of gray-blue and fawn ribbon-weaves, interlaced upon a terra-cotta ground, and enclosing a dainty stem and two conventional laurel leaves.

Illustrated

Height, 5 feet, 2 inches; length, 6 feet.

2939—Flemish Tapestry, Middle Sixteenth Century

The Punishment of the Unfaithful Pedagogue. The subject of this panel, woven in silk and cotton, recalls the old story of the pedagogue who tried to curry favor with a hostile general by handing over his pupils, the sons of the beleaguered citizens. The children are seen at the right of the foreground, kneeling in a group, bare-headed, in attitudes of pleading. The general is seated at the left, superbly accoutred in gold helmet and blue-white cuirass decorated with arabesques, a crimson mantle falling from his shoulders across his knees. Beside him stands a spearman, back to the spectator, clad in yellow-rose cuirass, slaty blue drapery and tight trousers. From behind the general another soldier leans forward, offering a birch, while a third grasps the pedagogue. In a farther plane, on the right, the latter is seen with hands tied behind his naked back, which the youngsters are vigorously birching. Still farther back he appears on his knees before some elderly men, who are presumably the fathers of the boys. The landscape on



2940

the left shows some tents and in the distance a beautifully executed vista of a château beside water, and a city bordering a stream that is backed by wooded foothills, leading up to mountain peaks.

Illustrated

Height, 7 feet 7 inches; width, 6 feet 10 inches.

2940—French Gobelins Tapestry

Triumph of Cybele and Ceres. This superb piece, woven in silk and cotton, for Versailles, was executed about 1700. Cybele's chariot wreathed with flowers, occupies the foreground, her team of lions lying beside the pole, the male facing around toward the front. Garbed in rose and distinguished by her mural crown, the goddess rests her feet upon a cornucopia, as she holds an oval picture of Hercules, with his club and lion skin, represented in repose. She is seated beside her daughter, Ceres, whose back is turned to the spectator, while her face looks over her right shoulder. Her hair crowned with wheat-ears, she holds a sheaf of wheat and rests her foot upon another. She is dressed in a sleeveless tunic of creamy, golden yellow, partly covered with a drapery of bluish tones. At the left of the foreground, fruit, vegetables and garden tools are arranged about a basket. At the back of the chariot a stag is being attacked by a dog. The animals are seen between the stems of two trees, the branches of which are wreathed with garlands of flowers and fruits. A temple appears behind. On the right of the composition a cat is climbing a tree toward a bird that has alighted near a garland of flowers. Down below, a pleasant yellow meadow, where sheep are seen, extends back to the parterres and fountain of a garden, in which two lovers are seated on a bench. The whole is surrounded by a narrow guilloche border.

Illustrated

Height, 9 feet; width, 8 feet 10 inches.

2941—Flemish Seventeenth Century Tapestry

Iphigenia Borne to Sacrifice. Woven in silk and cotton. The subject represents that episode in the Hellenic expedition against Troy when the fleet was becalmed at Aulis. Agammemnon had offended Artemis and to appease her was ordered to sacrifice his daughter. She is being borne on the shoulders of four warriors in a litter that is decorated with a festooned drapery of golden buff, cream and rose fabric, sprinkled with sprays of dark leaves and white flowers. Her robe is of rosy hue, embroidered with creamy gold designs, and a blue mantle, embellished with yellow arabesques, covers her head and lap. On each side of the

litter walks a cupid, carrying a decorated lighted candle, and sadly turning his gaze backward. They recall the fact that Iphigenia was lured to her fate by being told she was to wed Achilles. Ahead of the litter march two men, blowing trumpets, who are dressed in tunics of a blue material, striped diagonally with narrow lines. They are enriched with broad square collars embroidered in gold and crimson. The procession is headed by two priests, bearing torches, who are draped from head to foot in white mantles, tinged with golden yellow and rose. On the raised ground in the distance appears a throng of people with draped heads bowed in grief. Meanwhile the goddess's heart has relented, and the maiden is seen upon a pleasant upland slope sprinkled with bushes, sitting with her hands crossed over her bosom. The handsome border is composed of decorated scrolls, punctuated with cupids in various poses, blowing horns, and with figures of Psyche.

Illustrated

Height, 9 *feet* 8 *inches; length,* 13 *feet* 11 *inches.*

2942—Toile Peinte, Late Sixteenth Century

The fabric of this panel is linen, woven in rep style, the design being executed in watercolor. It represents in the foreground of a yellow-golden court-yard a group, composed of a lady and a gentleman, the head and bust of a young man appearing at the back. The lady wears a headdress, similar to that of Mary Stuart, and a stiff upright ruff. Her robe of golden drab material shaded with rose and embroidered with rose and cream arabesques has a bodice cut square over the bosom and pointed at the waist. The skirt is open in front, revealing a dark blue petticoat. The body of the man at her side is encased in a tightly fitting, padded garment, pointed below the waist, with flaps over the hips, beneath which appear brocaded breeches and white stockings and shoes. He wears a moustache and close fringe of beard around chin and jaw. The face of the young man is smooth. Toward the back of the court-yard there is a round tower on the right, in front of which a man sits on a prancing horse. Nearby is a group of swordsmen in striped uniforms. Still farther in the rear the yard terminates in a tall building with arched entrance and arcade. A distant view of the towers and walls of a city, lying amid hills, closes in the upper left of the composition. The arcade already alluded to and two tiers of windows above it are crowded with spectators. They seem to be watching a confused reddish mass of figures in various attitudes of violence. Can the subject be intended to commemorate the Massacre of St. Bartholomew (1572)? In which case the foreground figures



2941



2942

would be Catherine de Medici, the Duke of Guise and the young King Charles IX. The highly ornate border is composed of arabesques, involving forms of cupids, animals and grotesques. At the top and bottom a hound is chasing a boar, and two hounds pursue a stag.

Illustrated

Height, 9 feet 9 inches; width, 5 feet 10 inches.

ANTIQUE AND MODERN ARTISTIC FURNITURE

2943—Eighteenth Century Rococo Carved and Gilt Wood Altar Reliquary

In the form of a low truncated oblong pyramid. The back has an ornate volute top framing three open spaces, the central space having a carved and cut ivory panel set on black ground with six medallions, in each of which is the portrait of a personage of the period, and the sides are flanked by two angels. Lined with red velvet.

Height, 26 inches; length, 29 1-3 inches.

2944—Carved and Gilt Caned Side Chair

Louis XVI style. With open back of arcaded form.

2945—Chair

Louis XV style. Carved and gilt shaped frame; back and seat caned.

2946—Two Caned Side Chairs

Carved and gilt, with backs of oval form, and caned backs and seats.

2947—Two Side Chairs

Carved and gilt Directoire style. Harp-shaped open back and with carved top rail. Upholstered with brocaded silk.

2948—Five Carved and Gilt Caned Side Chairs

Louis XVI style. With shield-shaped back. Two have small cushions covered with old silk of light blue tone.

2949—Six Bedroom Chairs

Carved and gilt in the Louis XVI style. The backs with pierced slats centering in a rosace; top rail carved. Upholstered in silk brocade.

2950—Table

Carved and gilt in the Louis XVI style. Carved apron and tapering legs enamelled with laurel and rose wreaths. At intersection of stretchers a carved basket of roses. French. Late Nineteenth Century.

Height, 29½ inches; length, 39½ inches.

2951—Writing Table

Mahogany in the Louis XVI style. Panelled on all sides, with two drawers and turned and fluted legs. Top covered with green velvet. Gilt bronze mountings. French. Nineteenth Century.

Height, 29 inches; length, 33½ inches.

2952—Arm Chair and Two Side Chairs

Carved and gilt in the Louis XVI style. Upholstered with velvet damask in a diaper pattern.

2953—Banquette

Carved and gilt in the Louis XIV style. Six baluster legs and curved stretchers. Upholstered in yellow cut velvet. French.

Height, 19½ inches; length, 44 inches.

2954—Arm Chair

Carved and gilt in the Régence style. Caned back and seat. Cushion covered with silk damask. French. Modern.

2955—Arm Chair

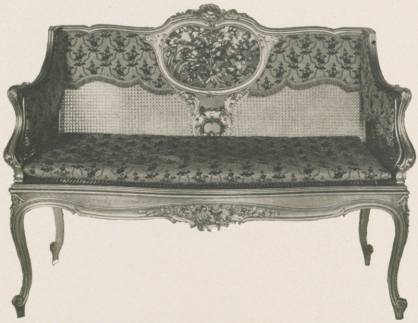
Carved and gilt in the Louis XV style. Seat and back covered with olive green figured velvet damask.

2956—Settee

Carved and gilt in the Louis XV style. With caned back and seat. Cushion covered with gray satin.

2957—Desk Chair

Carved, gilt and caned in the Louis XVI style. Revolving seat, a cushion covered with silk damask, and arm rests covered with brown velvet. Modern French.



2967



3000

2958—Chair

Carved and gilt in the Louis XVI style, with revolving seat. Caned seat and back; arm rests and cushion in leather. Signed: Dromard.

2959—Screen

Louis XV style. Shaped, carved and gilt wood frame, with panel of modern Aubusson tapestry.

Height, 44 inches; width, 25½ inches.

2960—Chair

Carved and gilt in the Venetian rococo style. The upholstery is of Eighteenth Century Venetian woven silk, with landscape and floral motives on dark ground.

2961—Bergère

With oreilles and cushion. Louis XV style. Carved and gilt wood. Loose cushion seat upholstered in old Lyons satin damask. French. Nineteenth Century.

2962—Boudoir Table of Ebony Lacquer and Gilt Bronze

Empire style. Has three drawers opening with springs; four legs, surmounted by terminal female figures in gilt bronze, and shaped stretchers. The top is divided into three panels of lacquered work, the central panel being Japanese with flowers in gold on a black ground, the side panels of European lacquer, with oval centres. The centre panel opens as a mirror by a spring. The top of the stretchers is also lacquered. Mountings including steel plaques with appliqué gilt bronze ornaments, a top rail and a basket of pierced work on the centre of stretchers. Stamped: P. Sormani, Paris. Modern French.

Height, 28⅞ inches; length, 32½ inches.

2963—Cabinet

In the style of Louis XVI. Low form, with marble top, drawer and cupboard. The inlays are of dark wood on a ground of Amboyna wood in panels and borders. Mountings of gilt bronze include a mask with shell and laurel wreath on the cupboard door, scrolls and cartouches.

Height, 42 inches; length, 27½ inches.

2964—Corner Cabinet or Encognure

Mahogany, in the Louis XVI style. Circular front, marble top, with glass double doors and fluted corner posts. Mountings of gilt bronze include a fret top rail and a border of rosettes. Modern French.

Height, 39 inches.

2965—Marquetry Bureau de Toilette

Louis XV style. Oak body with inlays of tulip and other woods. With a cylinder and platform top, and swell front and sides. Interior fitted with a shelf, four shallow drawers, two side wells with hinged lids, and a central well with a mirror lid. The marquetry is of architectural and landscape subjects, flowers and musical attributes, vase of flowers, fields of checker and braid work, medallions, etc., within borders of fret and strapwork in purple wood. The interior is inlaid in baywood and other woods. Mountings of gilt bronze. Signed: "P. Sormani, Paris." A free rendering of the bureau de toilette now belonging to the Victoria and Albert Museum, once ascribed to Roentgen, but recently, by Lady Dilke, to Saunier.

Height, 39 1-3 inches; length, 33 inches.

2966—Carved and Gilt Vitrine Top Table

Régence style. Oblong, with glass frame top, lined with red velvet. Baluster legs, with cross braces. French. Modern.

Height, 33 inches; length, 39 inches.

2967—Small Sofa

Carved and gilt. Rocaille-shaped, with carved and caned back. Upholstered in modern velour.

Illustrated

Height, 37½ inches; length, 52 inches.

2968—Small Sofa

Louis XVI style. With French cushion. Carved, painted and gilt wood. Upholstered in silk brocade. Signed: "Jansen, Tapissier, Paris."

2969—Two Arm Chairs

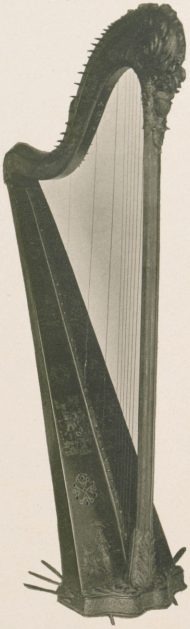
To match the preceding.

2970—Arm Chair

Gilt and carved in the Flemish Renaissance style. Turned and twisted arms, legs and stretchers; the arms ending in lion heads. Upholstered in figured velour.



2972



2983

2971—Carved and Gilt Settle

Early Empire style. With side rests and without back. Upholstered in modern Lyons silk.

Height, 32 inches; length, 48½ inches.

2972—Arm Chair

Carved and gilt in the Louis XVI style. Square back. Upholstered in modern tapestry of pastoral subjects.

Illustrated

2973—Bergère

Carved and gilt in the Louis XVI style. Upholstered in silk brocade with silver netting.

2974—Arm Chair

Carved and gilt in the Louis XIV style. The arms, legs and stretchers are shaped, and carved with acanthus scrolls. Upholstered in modern tapestry.

2975—Two Bergères

Carved and gilt in the Louis XV style. With oreilles and a loose cushion; seats and backs upholstered in appliqué embroidery on cream ground.

2976—Arm Chair

Carved, painted and gilt in the Louis XVI style. A medallion with the monogram of Marie Antoinette carved on the top rail. Upholstered in silk brocade. Loose cushion. Reproduction of an original by Jacob in the Berlin Museum of Industrial Arts.

2977—Screen

Louis XIV style. Carved and gilt wood frame with panel of green satin embroidered with an Oriental design in gold thread.

Height, 46¾ inches; width, 29¾ inches.

2978—Three Leaved Screen

Louis Phillipe period. Carved and gilt wood frames with shaped tops. Oval panels, of "point" tapestry with subjects of Paris street life, including figures of pedlars and their cries as mottoes; lower panels of silk. French. About 1840.

Height, 57½ inches.

2979—Carved and Gilt Sofa, Four Arm Chairs and Two Side Chairs

Louis XIV style. Carved and gilt wood. Straight back. Upholstered with needlework tapestry ("Point de Saint Cyr"), of the early Eighteenth Century. Probably of Dutch manufacture.

2980—Commode

Carved and gilt. Late Baroque in style. White marble top. Shaped front and sides with three tiers of drawers and four lion-claw feet. Carving in high relief includes terminal figures on front angles, grotesques, cupids, acanthus scrolls, medallions and cartouches. Possibly Venetian of the second half of Eighteenth Century.

Height, 38 inches; length, 58 inches.

2981—Cabinet

In the style of Louis XV. Elaborately shaped front and sides, platform top with marble slab, and scroll feet. In cedar veneer, and with a "Vernis Martin" painting of a pastoral scene on the front door. Mountings of gilt bronze include female busts and an elaborate framing to the painting.

Height, 45 inches; length, 36 inches.

2982—Cupboard and Bookcase

Second Empire. Of dark-toned wood inlaid in the solid. Cupboard portion has two folding doors; bookcase has two glass double doors and a shaped platform top. Mountings of gilt bronze include two amoretti in relief on the cupboard doors. French. About 1860.

Height, 63 inches; length, 39½ inches.

2983—Eighteenth Century Carved and Painted Harp

With carvings of foliage and lacquer paintings in many colors of figures, houses and birds in the Chinese style. A similar instrument is exhibited with the Morgan-Hoentschel collection in the Metropolitan Museum of Art, New York.

Illustrated *Height, 66 inches.*

2984—Corner Cabinet

Walnut. Empire style. Gray marble top. Straight front with rounded pilasters at the angles and glass doors. Mountings in bronze, partly gilt, include a gilt plaquette of a child drawing and female terminal figures of bronze. French. About 1800.

Illustrated

Height, 40½ inches; width, 34½ inches.



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2985—Desk

In the style of Louis XV. Mahogany, with parquetry inlay. Roll top with three drawers, a pull tablet, a large pigeon hole, and eight small drawers, and with straight, square, tapering legs. The parquetry is in panels of intricate pattern. Mountings of gilt bronze. Modern French.

Height, 41½ inches; length, 43½ inches.

2986—Drop Front Writing Desk

In the style of Louis XV. Shaped frame with cabriole legs. Rosewood inlaid panels of a lighter wood set diagonally. The desk has four small drawers, a top shelf and a well, and top slide. Two drawers below desk. The interior finished in dark wood inlays. Mountings of gilt bronze.

Height, 38 inches; length, 35½ inches.

2987—Writing Desk

In the style of Louis XV. Parquetry inlay of rosewood and various other woods, and shaped panels of Vernis Martin decoration. Shaped top with centre drawer, two side drawers and pull tablets. Top covered with leather. Mountings of gilt bronze include female busts at the angles, and masks and cornucopias.

Height, 31 inches; length, 52 inches.

2988—Clothes Press

Mahogany. Commode form. Second Empire style. Marble top. The centre portion of front blocked out with door and clothes press with tray drawers. Straight corner posts, turned and fluted. Mountings of gilt bronze, including an elaborate decorated panel of a vase, doves, flowers, floral festoons and arabesques. French. Late Nineteenth Century.

Height, 39 inches; length, 50 inches.

2989—Marquetry Commode

Early Louis XVI style. Marble top. Two flush drawers. Concave splayed pilaster at each angle and two others dividing the front into three compartments, the central one projecting slightly. Marquetry of floral inlays in fine woods on the front central panel, with architectural subjects on the flanks and sides. Mountings of gilt bronze with frieze of ribbon, bud and rosace pattern, and bold tripod capitals. French. Nineteenth Century. Adaptation of a type originated by Riesener.

Height, 35½ inches; length, 55 inches.

2990—Commode

Parquetry in the Louis XV style. The body slightly shaped, with marble top; two tiers of single drawers, and an upper tier of three drawers. The parquetry in panels of tulip wood within borders of green wood on rosewood ground. Mountings of gilt bronze in rocaille motives.

Height, 35¼ inches; length, 51½ inches.

2991—Cabinet Vitrine

Mahogany. Second Empire. Shaped top and bottom, with cabriole feet. Two glass doors, glass sides and shelves, and marble top. Lower panels inlaid in lozenge pattern. Mountings of gilt bronze include festoons of flowers on the lower glass panels, and an acanthus culot ornament. French. About 1860.

Height, 72 inches; length, 39½ inches.

2992—Parquetry Commode

Rosewood. Régence style. Marble top. Four drawers in three tiers. Swell front, straight sides, bracket feet. The mounts of gilt bronze of acanthus and scroll designs, and female busts. Swing handles. Sabots on front feet; culot ornament on lower drawer. French. Late Nineteenth Century.

Height, 34 1-3 inches; length, 49½ inches.

2993—Table

Mahogany. In the style of the Second Empire. Oval ends and marble top. Single drawer with recessed panel, and fluted taper legs with shaped stretchers. Mountings of gilt bronze include cornucopias and a floral wreath on front and back, and striated borders to panels. French. About 1860.

Height, 30 inches; length, 49 inches.

2994—Round-top Table

Rosewood marquetry. Second Empire style. Upper tray resting on tray-top table, with four cabriole legs and scroll-shaped stretchers. The upper tray bears upon four scrolled brackets in the form of winged sphinxes. Both trays are inlaid in wood of lighter tones. The mountings are of bronze *ciselé*. French.

Height, 37½ inches.

2995—Round Table

To match the preceding.



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2996—Table

Mahogany. In the late Louis XVI style. Inlaid with panels of sandalwood. Four legs formed as female bronze caryatids. Looped stretchers, cross-braces and twisted spindle-shaped feet. Marble top. Mountings of gilt bronze include the four caryatid figures, and panels with attributes of seed-time, vintage and harvest in high relief. French. Second Empire.

Height, 30½ inches.

2997—Library Writing Table

Rosewood. In the Régence style. Oblong shape, with rounded corners, three drawers, cabriole legs and leather covered top. Mountings of gilt bronze include female busts, palm scrolls and heavy top moulding.

Height, 30 inches; width, 66½ inches.

2998—Commode

In the late *boule* style. Ebonized wood with chased brass scroll-work inlay. Marble top. Three tiers of drawers, the upper with three smaller drawers. Swell front, straight sides. The mountings of gilt bronze include cartouches on the front angles, scroll handles and culot ornament. Modern French. Copy of a late Régence piece.

Height, 32¼ inches; length, 50 inches.

2999—Marquetry Commode

In the style of Boulle. Ebony-like wood, with inlay of tortoise shell and brass; swell front and sides, black marble top, two drawers and bracket feet. The outlines of the arabesque inlay pattern are followed by lines engraved on the brass, and the shell is also engraved in lines. Mountings of gilt bronze include grotesque heads on the four angles, swing handles, key plates, sabots and a scroll culot ornament below the bottom drawer. French. Eighteenth Century.

Height, 35¼ inches; length, 51 inches.

3000—Commode

Late *boule* style. Ebonized wood with shell panels inlaid with brass. Seven drawers in three tiers; the small central drawer of lowest tier deeply recessed; swell front and sides; low bracket feet. Mountings of gilt bronze. French. Nineteenth Century.

Illustrated

Height, 35 inches; length, 50½ inches.

3001—Commode

In the early style of Boule. Of ebonized wood with panels of brass and red shell arabesque work. Serpentine front, with three large drawers panelled so as to appear as nine, scroll-shaped splayed posts at the four angles, and low feet. Mountings of gilt bronze include mouldings, swing handles and drawer borders. French. Nineteenth Century.

Height, 33¼ inches; length, 51¼ inches.

3002—Marquetry Commode

Louis XV style. Marble top. Two large flush drawers. Swell front and sides, two drawers and cabriole legs. The inlays, in irregular panels, show floral patterns in various woods on a rosewood ground. Mountings of gilt bronze include rocaille and palm scroll borders and female busts on the front angles; sabots on all four feet. French. Nineteenth Century.

Illustrated

Height, 33 inches; length, 52½ inches.

3003—Rosewood Marquetry Commode

Louis XV style. Shaped body, with five drawers in three tiers, and bracket feet. The marquetry in floral patterns in green and light toned woods on a kingwood ground. Mountings of gilt bronze. Swing handles.

Height, 35 inches; length, 50 inches.

3004—Commode

In the style of Louis XIV. Swell front and sides. Centre with four drawers in three tiers; marble top; bracket feet. Parquetry inlay of diagonally set veneers of light toned wood. The mountings of heavy gilt bronze include female busts and floral chutes at the angles, swing handles, and a big culot ornament. French. Early Nineteenth Century.

Height, 34¾ inches; length, 52 inches.

3005—Commode

In the style of Louis XV. Rosewood, with parquetry inlay. Swell front and sides, marble top, four drawers in three tiers, and bracket feet. Mountings of gilt bronze include grotesque masks, scroll handles and a culot ornament.

Height, 34 inches; length, 50 inches.



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3006—Commode

Style of the Régence. Slightly swell front, marble top, four drawers in three tiers, and bracket feet. Parquetry inlay is in a walnut-like wood. Mountings of gilt bronze include projecting handles and a mask *en culot* on the front. Modern French.

Height, 34 inches; length, 50¾ inches.

3007—Carved Teakwood Settle

Carved in low relief with conventional Indian scroll and foliated patterns. Seat cushioned. Modern.

Height, 31¾ inches; length, 73 inches.

3008—Lounge

Ebonized wood. Covered with East Indian woolen material.

FIFTEENTH AFTERNOON'S SALE

FRIDAY, MARCH 3RD, 1911

AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH

BEGINNING AT 2.30 O'CLOCK

Catalogue Nos. 3009 to 3127, inclusive

MIRRORS

3009—Square Mirror

Old French carved wood and gilt frame.

Height, 34 inches; width, 28 inches.

3010—Teakwood Folding Mirror

Oriental style. Three leaves in carved openwork; with blue and gold silk lining.

3011—Pair of Mirrors

Rosewood and marquetry work; frames in light woods and including a portrait of Washington as finial. Signed: "G. Volkert." Beveled plates.

Height, 37 inches; width, 31 inches.

3012—Régence Oval Mirror

Carved and gilt wood frame of Régence design. French. Early Eighteenth Century.

Height, 39½ inches.

3013—Antique Convex Mirror

The frame of heavy gilt mouldings, bound with seal rings; and with a small dark wood inner moulding.

Diameter, 35½ inches.

3014—Upright Mirror

Gilt frame of the Italian Renaissance style.

Height, 47½ inches; width, 36¾ inches.

3015—Upright Mirror

Carved and gilt wood; French frame.

Height, 45 inches; width, 34½ inches.

3016—Seventeenth Century Mirror

Italian carved and gilt barocque frame, with an ornamentation carved in high relief of flowers and scrolls, and surmounted by a bust of Minerva and cupids. End of the Seventeenth Century.

Height, 49 inches; width, 28½ inches.

3017—Upright Mirror

Louis XIV style. Carved and gilt wood frame, with elaborately shaped plume and lambrequin top, with doves, vases of flowers, scrolls and lattice work.

Height, 57¼ inches; width, 31¼ inches.

3018—Regency Mirror

Carved and gilt wood frame. With wreathed rod and ribbon mouldings, palm scrolls at the angles and a low top with elaborate ornamentation of spreading palm scrolls, festoons, a cartouche and lambrequins. Nineteenth Century.

Height, 49 inches; width, 34 inches.

3019—French Regency Mirror

Upright. Carved wood and gilt frame, with border of cut and ground glass lustre lozenges.

Height, 49½ inches; width, 33½ inches.

3020—Regency Pier Mirror

Carved and gilt wood frame, with inner frame and mirror borders. The carved ornamentation of the frame consists of plumes on the upper and dolphins on the lower corners, and an elaborately shaped plum and lambrequin top with female head, basket of flowers, dragons and rosette diaper. French. Early Eighteenth Century.

Height, 70 inches; width, 32 inches.

3021—Eighteenth Century Pier Glass

Beveled plate with beveled border and pediment top. The boldly carved ornamentation consists of scroll motives, vases and cherub heads. Venetian. Early Eighteenth Century.

3022—Eighteenth Century Venetian Barocque Mirror

Plate glass with bevelled edges, within a richly shaped frame of lustre glass having engraved scroll and foliated patterns and a binding of gilt bronze. On mount of velvet plush. End of Eighteenth Century.

Height, 67 inches; width, 30 inches.

3023—Louis Quinze Mirror

Carved and gilt frame. Inner frame of rocaille and laurel leaf designs and outer frame of narrow moulding and cut out corners. Plate mirror and wide border.

Height, 6 feet; width, 4 feet.

3024—Regency Carved and Gilt Pier Glass

Upright. Modern plate glass in mirror and lunette, with border of cut and engraved glass lustre lozenges. The frame deep bow-shaped at base with a shell ornament in the centre, and scrolls and short feet at the lower corners; shields with masks and rich open strapwork at the four angles, and pendant leafage and fruit at the sides; lunette top with spreading plume, monsters and doves; two gilt candelabra stand on each side of the shaft in the form of female half figures. French. Early Eighteenth Century.

Height, 85¾ inches; width, 50 inches.

FURNITURE

3025—Carved Stand

Mahogany. Chippendale style, with square tray top and fret-work rim.

Height, 25¾ inches.

3026—Low Arm Chair

Carved and ebonized wood. In the Renaissance style. Upholstered in red velvet. Modern.

3027—Low Arm Chair

Oriental style. Imitation ebony, carved in low relief. Seat covered with old Persian embroidery. Indian, modern.

3028—Work Stand

Mahogany. In the Second Empire style. Oval shape, with velvet covered tray top, four square, tapering and fluted legs, and shaped shelf below. There is one drawer and a pull tablet in front, and at the sides and back are secret draw compartments, opening by springs. On the top at the back are three drawers. Mountings of gilt bronze. Stamped: A. Beurdeley, Paris.

Height, 35 inches; length, 20½ inches.

3029—Stand

Rosewood inlaid. With a drawer, four fluted and reeded straight tapering legs, and curved stretchers. Gilt bronze mountings.

Height, 28¾ inches; length, 26 inches.

3030—Card Table

Shaped top of ebonized wood; cabriole legs; gilt bronze mountings.

Height, 29½ inches; length, 34 inches.

3031—Chest of Drawers

Mahogany inlaid. In the Sheraton style. Has seven drawers locked by a hinged stile. Inlay of husk and scroll patterns. Brass knobs.

Height, 44 inches; length, 24¼ inches.

3032—Desk Chair

Carved and gilt and caned in the Louis XVI style. With cushion covered in red silk. Modern.

3033—Three-fold Screen

Six Eighteenth Century three-quarter length portraits (three of men and three of women), the canvasses pieced together and surrounded with painted borders.

Height, 5½ feet.

3034—Arm Chair

Mahogany. In the Hepplewhite style. Shield-shaped back, with splat of wheat-ear, having interlacing pattern and tapering legs. The seat covered with leather. Modern English.

3035—Arm Chair

Mahogany. Chippendale style, with bow-shaped top rail; pierced splat carved with interlacements, scrolls and foliage; cabriole legs, with ball and claw feet. Removable seat in alligator leather.

3036—Two Arm Chairs

Satin wood. Carved and painted in the Sheraton style. Shield-shaped backs, and splats of vase form; straight turned legs. Painted with flower designs and a vase of roses. Upholstered in silk damask.

3037—Twelve Dining-room Chairs and Two Arm Chairs

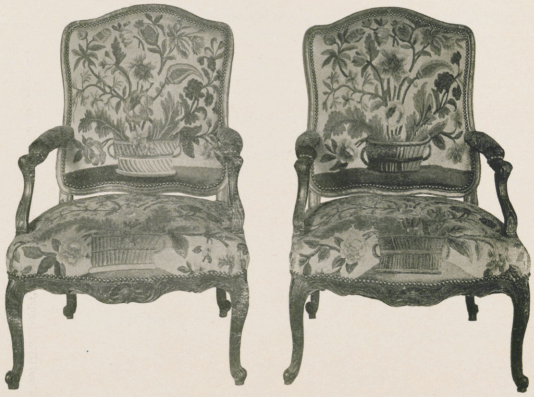
Mahogany. Sheraton style. Shaped backs with interlacing ovals. Upholstered seats in blue cut velvet. Modern English.

Illustrated

Height, 38 inches; width, 21 inches.



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3038—Six Carved Side Chairs

Mahogany. Chippendale style. Cabriole legs, arched top rails and ribbon backs. Upholstered in various styles.

3039—Four Side Chairs

Carved wood frames in Louis XVI style. The seats covered with Japanese stamped leather in gold and colors. The letter "R" stamped on the back.

3040—Desk Chair

Period of Louis Phillipe. Half-round frame with shaped back, rolled top, arms ending in carved lions' heads, and curved legs. Seat covered with leather. French, of the period.

3041—Mahogany Desk Arm Chair

Louis XV style. Curved low back and sides in three shaped compartments; arms and legs curved. Covered with leather. Mountings of gilt bronze. French.

3042—Arm Chair

Carved mahogany. Louis Phillipe style. Arms as of dolphins, with gilt heads and tails. Upholstered in red silk brocade. French. About 1840.

3043—Arm Chair

Carved mahogany. In the style of the Empire. Shaped arms, with palm leaf carving in low relief. Turned legs. Loire cushion. Upholstered in silk brocade. English. Early Nineteenth Century.

3044—Three Side Chairs

Walnut. In the Second Empire style. Gilt bronze mounting. Upholstered in modern silk damask.

3045—Bergère

Carved walnut. In the Louis XVI style. Upholstered in crimson velvet damask with loose cushion.

Height, 38½ inches; width, 26½ inches.

3046—Two Arm Chairs

Carved walnut. Louis XV period. Shaped frame and cabriole legs. Back, seat and arms covered with old Aubusson tapestry. French. Middle Eighteenth Century.

Illustrated

Height, 42½ inches; width, 26½ inches.

3047—Arm Chair

Walnut. Carved in the Louis XIV style. Shaped and with carvings of dolphins and foliated scrolls, and lion claw feet. Upholstered in silk and gold brocade.

3048—Two Carved Rosewood Arm Chairs

Louis XV style. Shaped frames, with gilt bronze mounting. Upholstered in Nineteenth Century "point" needlework tapestry. Signed: Jansen, Tapissier, à Paris.

3049—Arm Chair

Carved walnut. In the Louis XIII style. Carving of acanthus leaf scrolls. Upholstered in old Aubusson tapestry, in floral and landscape motives. Signed: Gilbert Cuel, Tapissier, à Paris.

Illustrated

3050—Arm Chair

Carved walnut. In the Louis XIV style. Touches of gilding and carved stretchers. Upholstered in appliqué embroidery on blue velvet.

3051—Carved Walnut Arm Chair

In the Louis XIV style. Seat and back upholstered in velvet brocade of rich floral and scroll design on a wine-red ground. Brass nails and silk frieze trimming.

3052—Sofa and Two Arm Chairs

Walnut. Carved in the Louis XIV style. Upholstered in appliqué work on a red velour ground.

3053—Sofa and Two Arm Chairs

Carved walnut. In the Louis XV style. Sofa of double fauteuil shape, with six cabriole legs. Upholstered in silk appliqué embroidery on green satin ground. Stamped: Jansen, Tapissier, Paris.

Illustrated







3053

3054—Circular Table

In the style of the Second Empire. Green marble top with gilt bronze moulding. The four legs are of gilt bronze, ending in lions' claws, and have appliqué figures of winged mermaids in black bronze. The shaped base of walnut has in the centre a turned vase, mounted in gilt bronze and walnut. French. About 1860.

Height, 31 *inches; diameter,* 31 *inches.*

3055—Round Tray Top Table

Style of the Second Empire. Mahogany. Gilt bronze openwork top rail, shaped stretchers and four square taper legs, with sphinx capitals in bronze.

Height, 31 *inches.*

3056—Cabinet and Stand

The cabinet, with velvet lined drop front and pigeon holes, simulates an oblong portable chest of sixteen drawers, with key escutcheons of gilt pierced work; rests on a stand having a single drawer, a shelf and eight octagonal spindle legs. The top, sides and front of the desk are inlaid with a scroll pattern of dark wood on a light ground. The stand is of ebonized wood, partly gilded, and with inlaid panels in the drawer and upper portion. Mountings of gilt metal and gilt handles at the sides. There is a double lock to cabinet. Viennese.

Height over all, 48 *inches; length,* 31 *inches.*

3057—Marquetry Writing Table

Louis XV style. Oblong. Frame blocked; two drawers, the small one opening with a spring; straight tapering octagonal legs. Top and ceinture inlaid in fine light woods on a mahogany ground, with groups of muses and amorini with attributes representing the Arts and Astronomy. The elaborate mountings are of gilt bronze; at the four angles, bold foliated scrolls emerging from rosettes pass under the heavy panel borders of the ceinture. Stamped: A. Beurdeley, Paris. A free rendering of a famous piece by Riesener, now belonging to the French National Collection. For a careful description of the original by Riesener himself, see Williamson "Le Mobilier National."

Height, 29½ *inches; length,* 42¼ *inches.*

3058—Strong Box and Stand

The box is constructed of solid rosewood overlaid by a thick veneer of burl walnut, and has strap-hinge angle pieces and handles of brass with floriated ends of *fleur-de-lis* pattern. The front falls and gives access to three drawers with silk ribbon handles below the upper or



3058

box compartment. There are two locks. The box is supported by an oak stand of turned and twisted legs and stretchers, with a drawer which has inlaid diamonds of ebony.

Illustrated

Height of box, 10½ *inches; length,* 26 *inches; height of stand,* 21 *inches.*

3059—Cabinet

Elaborate inlay inside and out of ivory and ebony on sandal wood. In two parts. A chest of ten small drawers on a cupboard with double door and drawer. At the angles are carved grotesque male half figures, ending in scrolls and terminating in pyramid feet. The inlays on chest and cupboard are of interlacing circles enclosing star forms. The inlays in the interior are of arabesques and lozenge patterns. Mountings are of gilt metal in pierced patterns. Indian. Nineteenth Century.

Height, 51 *inches; length,* 34½ *inches.*

3060—Oval Rosewood Parquetry Table

Rosewood, with parquetry inlay of the Second Empire period. Oval shape, with drawer and four cabriole legs. Inlay set diagonally. Mountings of gilt bronze include four appliqué panels of musical attributes and top moulding.

Height, 29½ *inches; length,* 44 *inches.*

3061—Writing Table

Satinwood, inlaid in the Adam style. Bowed front, with three drawers; the knee hole is rounded. Six tapering legs. Ring handles and disks. Modern English.

Height, 31 *inches; length,* 43¾ *inches.*

3062—Chest of Drawers and Vitrine

Mahogany. The chest has four drawers. The vitrine has glass sides and glass shelves. Brass handles.

Height, 54½ *inches; length,* 38 *inches.*

3063—Cabinet

Second Empire. Has blocked front and shaped platform top. The cabinet consists of a central cupboard fitted with shelves and with four drawers on each side. The lower portion has one drawer. The cabinet rests upon four taper legs with shaped stretchers. The inlays are of curled maple, sandal and other woods. The mountings of gilt bronze include figures on the front angles and a panel of sphinxes. The panel on the cupboard door has an oval plaque of blue and white Sèvres porcelain in relief representing the Toilet of Venus. French. About 1860.

Illustrated

Height, 54 *inches; length,* 33 *inches.*



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3064—Library Table

Parquetry inlay of the Louis XV style. In veneers of dark wood with diagonally set borders. Has a central drawer flanked by a drawer on each side, cabriole legs, and leather covering. Mountings of gilt bronze.

Height, 31 inches; length, 52 inches.

3065—Library Table

Mahogany. Louis XVI style. Oblong, with knee-hole; with three drawers and pull tablet on each side; square tapering fluted legs; top of tooled leather. Mountings of gilt bronze.

Height, 31 inches; length, 59½ inches.

3066—Roll-top Desk

Rosewood inlaid. Late Louis XV style. Middle portion slightly blocked out with three drawers and a pull tablet covered with tooled leather. Square tapering legs. Within are four small drawers and five pigeon holes. The woodwork is in panels of inlaid lozenges with light and dark stringing, and on the cylinder is an elaborate inlaid oval panel with musical attributes, flowers and foliage. Mountings of gilt bronze include three plaquettes showing children with flowers, and attributes of Music, Sculpture and Painting; floral handles of naturalistic design; and a top railing. Modern French.

Height, 42½ inches; width, 46 inches.

3067—Library Table with Independent Paper Cabinet and Clock to Match

Mahogany, with parquetry inlay. In the style of Louis XVI. The table with panels inlaid in an imbricated pattern is of oblong form, with three drawers in front and three on back, square baluster legs, and top covered with tooled and gilded leather. Mountings of gilt bronze include top moulding, lion masks with rings, laurel festoons, wreath handles and borders. The paper cabinet is detachable and fits at one end of the table. It has a high cupboard on each side, and in the front five pigeon holes. Gilt bronze mountings. The clock, which rests upon the cabinet, is of gilt bronze in Louis XV style, and surmounted by two cupids, one personifying study, the other holding the Gallic cock on a globe.

Table, height, 30 inches; length, 71½ inches; cabinet, height, 54 inches.

3068—Commode

Carved and lacquered in the style of Louis XV. Sienna marble top. Two drawers, swell front and cabriole legs. Front and sides decorated

in carved and colored lacquers in the Chinese style, with figures and landscape subjects, and treated with incised carving, the outlines being left in relief. Mountings of gilt bronze in designs of the period include palm scroll and rocaille frame borders, handles, key plate and a culot ornament. French. Middle Nineteenth Century. A somewhat similar commode belongs to the Museum of Industrial Arts at Berlin.

Illustrated

Height, 33 inches; length, 54 inches.

3069—Commode

Inlaid rosewood in the Louis XV style. Swell front and sides, with marble top, two large drawers and low feet. The front inlaid with a floriated pattern, the sides with diagonally set fields of tulip wood. Mountings of gilt bronze include palm scrolls and rocailles in borders, and forming drawer-handles.

Height, 35½ inches; length, 64 inches.

3070—Marquetry Commode

Transitional style, Louis XV and XVI. Marble top. Three tiers of drawers. The upper tier with three drawers. Front slightly blocked, with splayed pilasters at the angles. Cabriole legs. The marquetry in panels, of architectural and landscape subjects in light toned tulip and other woods on a rosewood ground. The mountings are of gilt bronze *ciselé*; rosette drop handles. Modern French. Reproduction of an original by G. Schlichtig.

Height, 36 inches; width, 50 inches; depth, 23½ inches.

3071—Commode

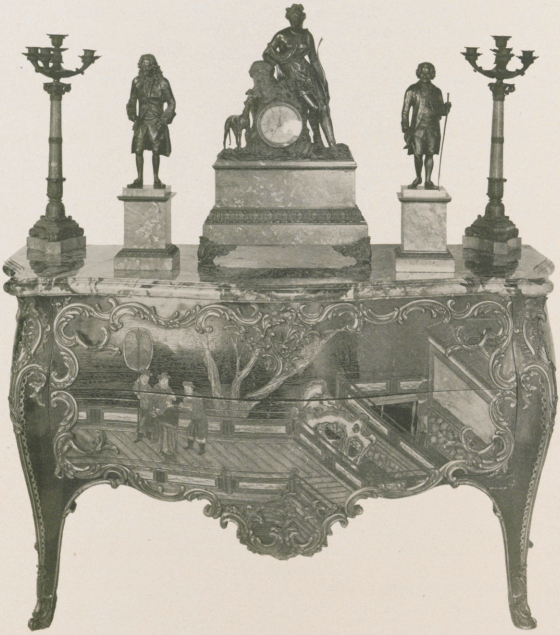
Mahogany. In the Louis XVI style. Marble top. Front and sides slightly shaped, with three tiers of drawers. Splayed front angles and turned legs. Inlaid panels of tulip and other woods. Mountings of gilt include shaped brackets with acanthus volutes and oak leaf drops and circular swing handles. French. Nineteenth Century.

Illustrated

Height, 35 inches; length, 50 inches.

3072—Commode

Boule of the Regency period. Serpentine front with six drawers in two tiers. Slightly cabrioled legs. Decorated in the style of Huet with arabesques, harlequins, etc., in red shell inlaid with brass. Mountings are of gilt bronze and include masks on the front angles, small masks and scrolls at the knees, swing handles and foliated sabots. French.



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Early Eighteenth Century. Transitional piece, example of the *boule* style of the period. Body and marquetry restored. Bronzes are of later date.

Illustrated

Height, 32½ inches; length, 51 inches.

3073—Bureau

Rosewood parquetry in the early Louis XV style. Slightly swell front, with four drawers in three tiers. The parquetry consists of veneers set in geometrical patterns on all surfaces. Mountings of fire gilt bronze include key plates, swing handles and gadroon ornaments. Modern French.

Height, 35¾ inches; length, 47¼ inches.

3074—Library Table

In the *boule* style. Shaped frame, with three drawers in front and back panelled in imitation of the front, cabriole legs, and leather covered top. Ornamentation of tortoise shell inlaid with chased brass in arabesques and floriated patterns. Mountings of gilt bronze include top moulding with satyr masks on the corners, female busts at the angles and swing handles.

Height, 31 inches; length, 60 inches.

3075—Mahogany Roll-top Desk

Louis XV style. On oblong lines. Cylinder front, with platform top fitted with three small drawers. Curved legs. Lower portion has three drawers, and a pull tablet which brings forward the four small drawers of the interior. The woods are a selection of mahogany veneers on an oak body. The mountings are of gilt bronze in the style of the Eighteenth Century, but designed by a modern artist and beautifully executed. Attributes of Literature on the back and sides, busts on the front corners, masks *en culot* at the sides of cylinder; fixed and swing handles and key plates. A top rail of open band pattern. Signed: "Grohé à Paris." Modern French. A free rendition of the famous *Bureau du Roi* built by Oeben and Riesener for Louis XV and now in the Louvre.

Illustrated

Height, 43 inches; length, 63 inches.

3076—Commode

Rosewood, with parquetry inlay in the Régence style. Shaped front and sides with marble top and three tiers of drawers, the upper tier having three drawers, and bracket feet. The front of drawers inlaid in diamond-shaped parquetry, the sides with sections of burl wal-

nut. Mountings of gilt bronze include cartouches and volutes. Heavy scroll handles. An elaborate shell and acanthus ornament in centre of lower drawer. Modern French. Copy of a Régence piece.

Height, 34¾ inches; length, 57 inches.

3077—Rosewood Parquetry Commode

Similar to No. 3076, but the parquetry inlays are in a checquer pattern.

3078—Marquetry Commode

Louis XV style. Marble top. Three tiers of drawers, the upper tier with three drawers, including a small central secret drawer fastening on the inside with a wooden pin. Swell front and sides; bracket feet. The marquetry in woods of light tone with panels of flowers treated in naturalistic style. Mountings of gilt bronze; rich culot ornament on lower drawer; heavy borders; sabots on the front feet. French. Second half Nineteenth Century.

Height, 34¾ inches; length, 48½ inches.

3079—Double Commode

In the style of Louis XV. Shaped oval body on bracket feet, with marble top. Two large drawers, of which one opens in front and one in back; at each end a small cupboard with shelves. The marquetry is in floral patterns and with a figure piece in the Chinese manner. Mountings of gilt bronze include female busts on the four angles, rocailles and scrolls. Modern French.

Height, 36 inches; length, 45½ inches.

3080—Commode

Rosewood. In the Régence style. Swell front, with marble top, two shallow upper drawers, a lower drawer, and bracket feet. The woodwork is of veneers set diagonally. The exceptionally heavy mountings of gilt bronze are in the style of Jacques Caffieri, and include floral festoons, scroll and lattice work, with two large amorini in full relief on the front.

Height, 35¾ inches; length, 55½ inches.

3081—Cabinet

Walnut, carved and with marble inlays. French, in the style of the Sixteenth Century. Architectural character. The upper cupboard is divided vertically into three compartments, with drawers beneath, by four carved and fluted Corinthian columns. The centre door has a



2797
3003

semi-circular arched panel, in relief carving, of "Venus and Adonis." At the sides are moulds with carved figures of Minerva and an Amazon. The lower cupboard, with three drawers over it, is also divided into three compartments, by four fluted columns, the centre arched panel having a low relief carving of a "Victory." In the upper and lower entablatures panels of green marble are inlaid. This cupboard is a careful *fac-simile* of one in the Cluny Museum, described as of the "School of Du Cerceau."

Height, 80 *inches; length,* 41 *inches.*

3082—Cabinet

Carved walnut. French, of the Sixteenth Century. The upper portion consists of a swell pointed cupboard, corbelled, with a drawer in the corbel and the door panel carved with a scene of the "Triumph of a Venetian Admiral." On either side are canopied and corbelled niches, with carved figures of women, one carrying a palm-branch, the other an orb. Dentilated cornice and carved frieze. The lower portion is open, with a panelled back flanked by acanthus and rams' head consoles. In front are two heavy composite columns, which, with a griffin shaped bracket, support the cupboard. On the sides is incised the date 1546. The central portions and some of the carvings of this cabinet are of the period, the remainder is skilful restoration.

Height, 63 *inches; length,* 45 *inches.*

3083—Cupboard

Carved oak. In the style of Francis I. The upper portion with two cupboards and drawers below, rests upon two moulded brackets in front and the back is carved and panelled. The front of the cupboard is carved with Renaissance pilasters and men's and women's heads in high relief, the pilasters ending with carved pendentives. Carved Gothic linen panels on the sides. French. Nineteenth Century.

Illustrated *Height,* 61¾ *inches.*

3084—Carved Oak Cupboard

Pendant to the preceding.

3085—Cabinet

Carved walnut. In the French style of the Sixteenth Century. The centre portion consists of a bow-fronted cupboard, having on each side a smaller cupboard and three drawers below. It is carried on four col-

umns, carved with vines and acanthus leaves, and rests upon a shelf base with turned feet. Above this is a broken pedimented top with recessed niche in which is a carved amorino playing a theorbo. On the doors of the lower cupboards are figure subjects carved in high relief; the Crowning of Venus on the centre, and a nymph and Mercury on the side doors. At the angles are carved sphinxes and consoles, and the carving includes strapwork, cartouches and foliated motives. French. Nineteenth Century.

Height, 97¼ inches; length, 53 inches

3086—Cabinet

Carved walnut. In the style of the French Renaissance (School of "Du Cerceau"). The body is divided into three cupboards, with drawers beneath, by caryatid terminal figures, male and female, the doors being carved with masks, cartouches and strapwork. The upper portion consists of a recessed entablature with a broken arch pediment, supported by caryatid terminals and having on either side two fluted pilasters with broken and veneered pediments. The body is supported by two fluted Corinthian columns and two faun caryatids, with a carved and panelled back. The moulded base is supported by ball feet. The drawer fronts and some of the caryatids are original, the remainder is skillful restoration.

Height, 98 inches; length, 48 inches.

3087—Library Table

Teakwood, carved in the Chinese style. With knee-hole; on pedestals fitted with cupboards and drawers on the front and back. The angles are adorned with carvings of lions and peonies in high relief. Panellings of low relief carving.

Height, 30 inches; length, 70 inches.

3088—Sideboard

Mahogany, carved. Early Victorian version of Chippendale. White marble top. Blocked front with three cupboards. Detachable back in the form of three scrolled gables, with a single shelf. Open spiral columns at the angles, repeated on a smaller scale as shelf supports. English. About 1850.

Height, 86¾ inches; length, 87 inches.

3089—Buffet Commode

Inlaid and painted in the Louis XVI style. Straight blocked front and sides. Mahogany veneer with inlays of fine woods in diamond pat-



2075

terns with naturalistic floral centre. Marble top. Turned feet. Central portion of front opens as a cupboard by a single door, which is decorated with "Vernis Martin" painting, representing Flora with a nymph and cupids. Mountings of gilt bronze include panels of wreathed and fluted decoration. French. Middle Nineteenth Century.

Height, 41½ inches; length, 58¼ inches.

3090—Cabinet

Satinwood, carved and inlaid. "Eastlake" style. The lower part consists of a central vitrine with two flanking cupboards, whose tops form shelves, with two drawers above. The upper part consists of three small vitrines, with shelves and two drawers above; a broken pediment top and mirrors at back.

Height, 64 inches; length, 66¼ inches.

3091—Vitrine

In solid rosewood, carved and moulded. Six glass double doors in shaped panels, glass sides; moulded cornice and base.

Height, 72½ inches; length, 86 inches.

3092—Vitrine

Similar to the preceding.

3093—Late Empire Vitrine

Mahogany. Oblong, with three glass doors, glass sides and shelves, and eight feet. Mountings of gilt bronze *ciselé*. French. About 1825.

Height, 89 inches; length, 60 inches.

3094—Empire Cabinet

Mahogany, with ebony panels, pillars, etc. Consists of a large central and two side vitrines with mirror backs and plate glass shelves, and three drawers below. The lower portion has four square columns in front and a panelled back with four pilasters. The upper portion has ebony pilasters in form of fasces and an oblong ornamental top with ebony Doric columns at the angles. Decorated with tablets and medallions of modern Wedgwood blue and white jasper ware. The mountings of gilt bronze include a large plaquette with Venus, tritons, etc., finely chased; lion masks, laurel sprays and two sphinxes. About 1830.

Height, 96½ inches; length, 67¾ inches.

3095—Double Mahogany Bed

Louis XVI style. Panels of fine veneer with ebony borders. Mountings of gilt bronze in classical style.

Height head, 54½ inches; length, 83½ inches.

3096—Double Bed

Mahogany. In the Second Empire style. With mountings of heavy gilt bronze in classical motives. Modern French.

Height of head, 63 inches; length, 84 inches; width, 63½ inches.

3097—Dressing Table with Mirror

Mahogany. Late Empire style. Knee-hole stand with white marble top, eight legs, a drawer in the centre and three on each side. Mountings of gilt bronze include pine cone finials, capitals, mouldings, flutings, etc., and side candle brackets of two branches on the posts of the shaped mirror frame.

Height, 58½ inches; length, 47¼ inches.

3098—Late Empire High Chest of Drawers

Mahogany. Nine drawers; fluted columns at angles. Mountings of gilt bronze consisting of fret rail, bead mouldings to drawers, etc. French. About 1820.

Height, 59 inches; length, 33½ inches.

3099—Armoire in Late Empire Style

Walnut inlaid. With rounded angles and mirrored door. Mounting of gilt bronze capitals in classical style. French. About 1830.

Height, 79¾ inches; width, 43 inches.

3100—Double Bed

Mahogany. In the Second Empire style. Mountings of gilt bronze include an oval panel, "The Sacrifice to Cupid," on the head-board.

Height of head, 66½ inches; length, 80 inches; width, 69 inches.

3101—Canopied Double Bed

Teakwood. In pseudo-Chinese style. Elaborately carved with Chinese patterns in low relief, the head-board and canopy with floral motives in



3083

high relief. On the foot-board are two wood panels with ivory and mother-of-pearl inlay of Japanese figures with signature on an inlaid cartouche. French. About 1860.

Length, 81 *inches; width,* 57 *inches.*

3102—Double Bedstead

Mahogany. Late Louis XV style. Shaped headboard, with fluted posts, raised panelling and an upright cartouche. The gilt bronze mountings include two amorini holding a heavy festoon on the headboard, cone finials, rosaces, reeding, beading, etc. French.

Height, 62 *inches; length,* 86 *inches; width,* 63½ *inches.*

3103—Large Vitrine

Rosewood, with glazed folding doors, moulded bases and cornice.

Height, 6 *feet,* 6 *inches; length,* 16 *feet,* 2 *inches.*

3104—Two Vitrines

Rosewood, with glazed folding doors; moulded bases and cornices. American, modern.

Height, 82 *inches; length,* 33 *inches.*

RUGS

3107—Antique Bokhara Rug

Short pile, with blue ground sustaining a soft red angular panel and conventional corner *motifs* in like red tones together with a modicum of white. Surrounded by harmonious border of typical design and color, matching the field.

Length, 4 *feet; width,* 3 *feet.*

3108—Antique Senna Kelim Rug

Close woven stitch, with chocolate-brown ground, sustaining an all-over pattern in creamy white, together with small yellow, green and red flowering, surrounded by four borders woven in geometric and floral patterns to match the panel. Finished with fringe at either end.

Length, 4 *feet* 2 *inches; width,* 3 *feet,* 2 *inches.*

3109—Antique Bokhara Rug

Short pile, with soft magenta-red ground, displaying a series of octagonal panels and vignettes; woven in conventional pink and blue

geometric designs. Surrounded by typical bordering in like colors and harmonious patterns of the early Bokhara looms involving a modicum of white.

Length, 4 feet 3 inches; width, 3 feet 6 inches.

3110—Antique Ladik Prayer Rug

Fine close pile; soft white ground, woven in geometrical patterns and angular mihrab spandrels; the diapered forms enclosing small red and blue flowering. Framed by three borders; central showing red ground with conventional angular motives in light colors. The narrow inner and outer borders with dark blue ground sustain uniform designs.

Length, 4 feet 6 inches; width, 3 feet 5 inches.

3111—Antique Persian Kazak Rug

Fine soft texture, with dark blue field displaying numerous detached blossoms with conventional foliated and stellated centres, uniformly posed over the field and woven in harmonious light colors. Woven with three borders, the inner and outer showing similar flowered and angular designs in red, blue and yellow and the main border with white ground, displaying the usual Kazak leaf pattern in like colors with the field.

Length, 4 feet 10 inches; width, 4 feet 2 inches.

3112—Antique Kazak Rug

Fine pile; dark brown ground, with three lozenge-shaped medallions and conventional flowers woven in varied light colors. The main border shows a multi-colored diagonal pattern, the inner and outer borders flowered red and blue grounds.

Length, 5 feet 5 inches; width, 3 feet.

3113—Antique Ghiordes Prayer Rug

Fine short pile; prayer niche in pale sky-blue with mihrab spandrels in horizontal white and blue flowered design, matching inner bordering and lower oblong panel. Narrow inner and outer floral bands in light blue with red ground, framing the main border, which shows square flowered panels in soft colors on cream-white ground; early Ghiordes type. Finished at either end with attached silk fringe.

Length, 5 feet 9 inches; width, 4 feet 4 inches.

3114—Antique Beloochistan Rug

Fine soft pile; panel filled with three uniform octagonal medallions woven in red and blue, showing separated bands and corner motives. Surrounded by triple borders; the widest with figured copper-red ground and the two smaller in blue and red, relieved by narrow intermediate bands of white.

Length, 6 feet; width, 3 feet 6 inches.

3115—Antique Senna (South Persia)

Very fine short pile; soft white ground, well covered with palm-leaf pattern, delicately woven in light green and golden-yellow tones of rare texture. The main border with flowered golden-yellow ground is flanked by narrow bands that show small red blossoms.

Length, 6 feet 9 inches; width, 4 feet 2 inches.

3116—Persian Silk Rug

Fine silken body, the brilliant red ground sustaining dark blue flowered corner motives, together with a scrolled centre medallion in axial form and lustrous light colors, including white, framed with three borders; the central border woven with leafy scrolls on an écru ground, flanked by brilliant red bands which match the panel. Margin finished in golden-yellow and the two ends with silk fringe.

Length, 5 feet 9½ inches; width, 4 feet 6 inches.

3117—Modern Persian Silk Rug

Fine silken body with rich coppery-red ground, sustaining a series of four oval panels with foliated forms and lozenge shaped centres; flowered in varied light colors on dark blue and golden yellow ground of lustrous quality. Framed by five borders which display varied harmonious designs and blue grounds. Margin band woven in dark blue.

Length, 6 feet 4½ inches; width, 4 feet.

3118—Antique Senna Rug

Very fine short pile; soft white ground, well covered with all-over palm-leaf pattern in soft red and green tones of rare texture. Main border with herati and leaf pattern on red ground; flanked by narrow inner and outer borders in delicate coloring and designs.

Length, 6 feet 4 inches; width, 4 feet 3 inches.

3119—Antique Sultana Rug (Persian)

Thick and closely woven pile, with red ground, sustaining six uniform floral stripes, woven in natural colors after European impressions, the

design involving the tulip and other flowers, together with leafage. This panel is framed by three borders; the widest with black ground, displaying a flowered and rocaille design in soft light colors.

Length, 7 feet 6 inches; width, 4 feet 9 inches.

3120—Guendji-Kinari Rug

Fine close pile, with red ground sustaining a large palm-leaf motive, showing unusual flowering tendrils in varied light colors, including blue and white. Framed by four borders; alternately with blue, red and white figured grounds.

Length, 9 feet 10 inches; width, 3 feet 11 inches.

3121—Antique Kazak Rug

Fine pile, with dark blue ground covered with all-over floral and herati and leaf design; woven in light blue, yellow and white, relieved by small corner motives and framed by five borders, the central one sustaining conventional serrated patterns interwoven with the lotus and other flowers in varied colors on a white ground. The remaining narrow borders show uniform red and yellow figured grounds.

Length, 9 feet 5 inches; width, 5 feet 2 inches.

3122—Silk Samarcand Rug (Chinese Turkestan)

Close pile of raw silk; brilliant light red ground uniformly covered with conventionalized and corollate forms, detached and woven in varied shades of blue, yellow and greens. The main bordering showing brilliant yellow and red diapered hakima pattern, is flanked by narrow bands with blue and red figured grounds, matching colors in the field.

Length, 12 feet 6 inches; width, 8 feet 10 inches.

3123—Large Kirmanshah Rug

Fine close pile; centre sustaining a series of twenty-four square panels, alternately showing yellow and varied blue grounds, upon which appear lotus and palmette motives in harmonious light coloring. These regularly posed panels are separated by soft red flowered bands, which form the ground design of the main field. The central border, with écru ground showing the Iran herati and leaf, and floral rosette, is flanked by double inner and outer borders, alternately woven with light and dark blue flowered grounds.

Length, 14 feet 7 inches; width, 9 feet 7 inches.

3124—Fine Khurasan Carpet

Close pile; soft white ground with large lozenge-shaped medallion, showing red flower and herati motives on black ground, together with serrated corner pieces in similar pattern on red ground. Framed by numerous borders, which are woven to match central medallion.

Length, 15 feet 3 inches; width, 13 feet.

3125—Large Persian Sedjadeh Carpet

Fine quality, closely woven all-over pattern in conventional red, yellow and light blue Sedjadeh blossom design, well covered and showing a modicum of the blue-black ground. Woven with seven borders; central sustaining a flowered red ground, and the remaining borders, alternately showing yellow, red and light blue with patterns to match the field.

Length, 25 feet; width, 9 feet 7 inches.

3126—Large Mir-Serebend Carpet

Fine short pile, woven to represent four separate bordered strips. The centre panel in serrated form holding five coalescent lozenge-shaped panels with black ground, covered with all-over patterns in varied soft colors. The upper and two side strips in similar all-over design sustain white serrated centres on dark ground to match bordering. Has marginal band in camel-hair brown.

Length, 23 feet; width, 12 feet 9 inches.

3127—Large Turkey-red Carpet

Thick hand-tied pile; probably Austrian make, after Turkish designs and coloring. Showing fine red ground with medallions and detached pendants, alternately woven in yellow, blue and green. Has a narrow white and green diaper pattern border with dark green marginal band.

Length, 32 feet 4 inches; width, 12 feet 4 inches.

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WATER COLORS AND DRAWINGS

GERMAN RHINISH SCHOOL

3142—Sepia Pen Drawing

Anne and Joachim under the Golden Arch. Middle Sixteenth Century.

Circular, diameter, 8 1-16 *inches.*

JAKOB DE GHEYN, THE ELDER (1565-1625)

DUTCH SCHOOL

3143—Sepia Pen and Wash Drawing

Episode of a siege. Roman period. Signed: "J. Gheyn in. 1591."

Height, 4⅝ *inches; length,* 6½ *inches.*

ANTWERP SCHOOL

3144—Christ Rising from the Tomb

A sepia wash and pen drawing on slightly tinted paper. Late Sixteenth Century.

Height, 7⅞ *inches; width,* 5⅛ *inches.*

RHINISH OR DUTCH SCHOOL

3145—Moses Preparing to Offer a Sacrifice

India ink wash drawing. Seventeenth Century.

Height, 12⅞ *inches; width,* 8¼ *inches.*

WENCESLAUS HOLLAR (1706-1766)

GERMAN SCHOOL

3146—Sepia Pen Drawing with Slight Blue Washes

Sailing boats, in the distance a Dutch town. To the extreme left above the town is written: "Borcht." On the back is the inscription: "Original drawing by W. Hollar. From the Esdaile, Thaine and Wellesley collections. Given me by Mr. Andrews, 1888—R. H."

Height, 3¾ *inches; length,* 6¾ *inches.*

ATTRIBUTED TO ADRIAEN VAN DE VELDE (1635-1672)

DUTCH SCHOOL

3147—A Sheep

Watercolor drawing with white body color, on blue tinted paper.
Height, 4 inches; length, 6 inches.

GERMAN SCHOOL

3148—Perseus and Andromeda

Water and body color on vellum. Late Seventeenth Century.
Height, 7¼ inches; length, 9¾ inches.

JOHANNES VOORHOUT (1647-1720)

DUTCH SCHOOL

3149—Pius Eneus

Wash drawing. Signed: "J. Voorhout. f."
Height, 16¼ inches; width, 12¼ inches.

AFTER H. GOLTZIUS (?)

3150—Triumph of Galatea after Raphael

Red pen drawing with India ink washes. At the bottom is the inscription: "Opus hoc depictum est suis coloribus Rome ad pariotem per Raphaelem d'Urbin, in palatio Augustini Ghigi, et ibidem ab H. Goltzio adnotatim at deinde eri in sculptum. Anno. 1592."
Height, 22 inches; width, 16⅞ inches.

SCHOOL OF RUBENS

3151—Crayon and Sanguine Drawing

Three female figures, one of them seated in a chariot—two cupids in sky.
Height, 16¾ inches; length, 22⅞ inches.

ATTRIBUTED TO KARL SCHRÖDER

GERMAN SCHOOL

3152—Perseus and Andromeda

Pen and wash drawing on slightly tinted paper.
Height, 15⅞ inches; length, 19⅞ inches.

CONRAD MARTIN METZ (1755-1827)

ENGLISH SCHOOL

3153—Ulysses and the Sirens

Crayon drawing on tinted paper with white rehauts. Signed: "C. Metz. Roma 1805."
Height, 15¼ inches; length, 18¾ inches.

SCHOOL OF OVERBECK

GERMAN SCHOOL

3154—The Immaculate Conception

India ink wash drawing to serve for engraving. Nineteenth Century.

Height, 16⅝ inches; width, 11⅛ inches.

JOS. WERNER

GERMAN SCHOOL

3155—Diana of the Ephesians

India ink wash drawing with white rehauts on bluish paper.

Height, 10 inches; width, 7⅞ inches.

WILHELM VON KAULBACH (1805-1874)

GERMAN SCHOOL

3156—Charity

Crayon drawing. Signed: "W. Kaulbach 1867."

Height, 68 inches; width, 50 inches.

E. ROESLER FRANZ

GERMAN SCHOOL

3157—Ruins in the Roman Campagna

Watercolor. Signed: "E. Roesler Franz—Roma." Nineteenth Century.

Height, 14½ inches; length, 29⅜ inches.

3158—Ruins in the Roman Campagna

Watercolor. Signed: "E. Roesler Franz—Roma." Nineteenth Century.

Height, 12 inches; length, 29⅜ inches.

ITALIAN

3159—Raphael's St. John the Evangelist

Crayon on tinted paper. Late Eighteenth Century.

Height, 8⅞ inches; width, 6⅜ inches.

3160—Raphael's Madonna of the Fish

Dark sepia pen and wash drawing. Eighteenth Century.

Height, 10 inches; width, 8½ inches.

AFTER RUBENS AND LEONARDO DA VINCI

3161—An Episode of a Battle Around a Standard

Drawing (to serve for engraver?) in crayon, chalk, wash and gouache on tinted paper. From the drawing in the Louvre by Rubens, made after Leonardo da Vinci's cartoon of the Battle of Anghieri.

Height, 17¾ *inches; length,* 25⅛ *inches.*

POLIDORO DA CARAVAGGIO (1492-1543)

ROMAN SCHOOL

3162—Biblical Scene

Sepia pen and wash drawing with gouache rehauts on light greenish paper.

Height, 15 *inches; width,* 9⅛ *inches.*

IL GUERCINO (1591-1666)

BOLOGNESE SCHOOL

3163—Cleopatra

Dark sepia pen drawing.

Height, 7½ *inches; width,* 5¼ *inches.*

3164—Venus and Cupid

Dark sepia pen drawing.

Height, 8 3-16 *inches; width,* 7½ *inches.*

AGOSTINO CARRACI (1557-1602)

BOLOGNESE SCHOOL

3165—Saint Distributing Alms in Portico of a Temple

Pen, sanguine and a few white chalk rehauts on bluish paper.

Height, 17¼ *inches; width,* 12 *inches.*

GIOVANNI BENEDETTO CASTIGLIONE (1616-1670)

GENOESE SCHOOL

3166—Adoration of the Magi

In front of the stable, Mary in blue robe holds the Infant Christ. Joseph stands in back of them and all around people kneel before them in adoration. Coming from the city just outside, soldiers and children and many people. All around, on the rocks and grass, the travelers are seated. Angels on the roof of the stable and in the tree. On the back is the inscription "Giovain Benedetto Castiglione ni a Tenes en 1616 most 1670 leleve de Gio Batister Paggi de Gio Andieade Ferrari, Plus

Tard Vandyck on visitant Gines, he favorita de son amitic et De ses Avis." Miniature watercolor on vellum. Signed lower left-hand corner.
Height, 16¾ inches; width, 12¼ inches.

FEDERIGO ZUCCARO (1543-1609)

3167—Christ before Pilatus

Pen drawing with light yellow washes.
Height, 12¾ inches; width, 7 inches.

SCHOOL OF LUCA CAMBIASO

GENOESE SCHOOL

3168—Circumcision of Christ

Pen drawing with light washes. Late Sixteenth Century.
Height, 16¾ inches; width 22½ inches.

SIMONE DA PESARO (?)

3169—Monk Preaching the Crucifixion

Pen and wash drawing.
Height, 11½ inches; width, 7¾ inches.

GIOVANNI DOMENICO TIEPOLO (1727-1804)

VENETIAN SCHOOL

3170—Dryad and Satyrs

Pen and wash drawing. Signed: "Dom Tiepolo ft."
Height, 7⅜ inches; width, 9⅝ inches.

EIGHTEENTH CENTURY ITALIAN SCHOOL

3171—Philosopher Asleep Amongst Ruins

Watercolor in a few tones.
Height, 13¼ inches; width, 8¼ inches.

LATE EIGHTEENTH CENTURY ITALIAN SCHOOL

3172—Warrior Visiting a Painter's Studio

Dark sepia pen and wash drawing. Classical costumes. On the easel, picture of the Three Graces.
Height, 14⅝ inches; width, 11¾ inches.

EARLY NINETEENTH CENTURY ITALIAN SCHOOL

3173—Nymph and Satyr

Wash drawing with gouache rehauts on lightly tinted paper.
Height, 19¼ inches; length, 25⅛ inches.

3174—Nymphs Surprised by a Thunderstorm

Companion to the preceding, No. 3173.

Height, 19¼ inches; length, 25⅛ inches.

GERELLI

MODERN ITALIAN SCHOOL

3175—Nymph and Cupid

Pen with brownish, blue and India ink washes. Signed: "Gerelli."

Height, 10¼ inches; width, 5⅝ inches.

BARTOLOMMEO PINELLI (1781-1835)

ROMAN SCHOOL

3176—The Swing—Neapolitan Peasants

Light watercolor drawing. *Height, 6⅝ inches; length, 9¼ inches.*

AFTER SEBASTIANO DEL PIOMBO

3177—Holy Family

Sepia wash drawing. *Height, 11¼ inches; width, 9 inches.*

GIOVANNI BATTISTA CIPRIANI, R. A. (1727-1785)

3178—Circe and Cupid

Pencil drawing, circular. *Diameter, 3½ inches.*

J. M. W. TURNER (1775-1851)

ENGLISH SCHOOL

3179—Canterbury Gate

(Christchurch Gate, Canterbury ?) Watercolor.

Height, 8⅞ inches; length, 10⅝ inches.

ENGLISH SCHOOL (?) ABOUT 1840

3180—House of Jacques Coeur, Bourges

Watercolor. *Height, 9¼ inches; length, 14½ inches.*

ENGLISH SCHOOL

3181—William Cowper, Author of the Task

India ink wash drawing. Engraver's copy from W. Blake's frontispiece engraving in Hawley's Life.

Height, 8 inches; width, 5¼ inches.

ATTRIBUTED TO BARTOLOZZI, R. A. (1725-1815)

ENGLISH SCHOOL

3182—STUDY FOR OR FROM BARTOLOZZI'S LOVE AND FORTUNE

Drawing in black crayon and sanguine.

Height, 8¼ inches; width, 6½ inches.

3183—HEAD OF A GIRL IN PROFILE

Drawing in black crayon and sanguine.

Height, 8¾ inches; width, 6½ inches.

ATTRIBUTED TO FRANCIS WHEATLEY, R. A.

ENGLISH SCHOOL

3184—THE EDUCATION OF CUPID

Largely sepia watercolor, touched up with blue, green and rose. Late Eighteenth Century. Circular.

Diameter, 8¼ inches.

THOMAS STOTHARD, R. A. (1755-1834)

ENGLISH SCHOOL

3185—"JOHN ANDERSON, MY JO-JOHN"

Watercolor.

Height, 4½ inches; length, 5¾ inches.

3186—WATERCOLOR

So the bargain was struck, with the little God laden,
She joyfully flew in her shrine in the grove,
"Farewell," said the sculptor, "you are not the first maiden
Who came but for Friendship and took away Love."

The watercolor original for the engraving by I. Mitan.

Height, 5¼ inches; length, 6¾ inches.

3187—WATERCOLOR

"One his eye ne'er raised
From the path before him;
T'other idly gaz'd
On each night cloud o'er him.
While I touch, etc., etc."

The watercolor original for the engraving by Ch. Heath.

Height, 5 inches; length, 6⅞ inches.

3188—The Infant

"At first the infant . . ." Illustration for Shakespeare's "As You Like It." Variation of the subject engraved in Stothard's "Seven Ages," published in 1799. Watercolor.

Height, 8⅝ inches; width, 7 inches.

3189—The Justice

"In fair round belly . . ." Illustration for Shakespeare's "As You Like It." Variation of the subject engraved in Stothard's "Seven Ages," published in 1799. Watercolor.

Height, 9¼ inches; width, 6⅝ inches.

3190—"The Babes in the Wood"

Watercolor. On back, "Purchased by R. Hoe, Jr., at sale in London, 1869."

Circular, diameter, 9¾ inches.

3191—"The Jolly Beggars"

Watercolor. Signed: "Th. Stothard, 1791."

Height, 6 inches; length, 9½ inches.

3192—Watercolor

Original of an unidentified illustration. Signed: "Th. Stothard, 1790."

Height, 7½ inches; length, 9½ inches.

3193—"A Triumphal Procession"

Watercolor. Signed: "Th. Stothard, 1791."

Height, 7½ inches; length, 10½ inches.

3194—Watercolor

Scene from Shakespeare (?). Signed: "Th. Stothard, 1792."

Height, 13 inches; length, 17 inches.

HENRY WILLIAM BUNBURY (1750-1811)

ENGLISH SCHOOL

3195—Watercolor

An unidentified scene from Shakespeare, probably the original of an illustration of Boydell's Shakespeare Gallery.

Height, 21⅞ inches; width, 16⅝ inches.

GEORGE CRUIKSHANK (1792-1878)

ENGLISH SCHOOL

3196—October—Battle of Agincourt (Petty France)

Pencil sketch with touches of watercolor. Original design for the Comic Almanac of 1838.

Height, 3¼ inches; length, 4¾ inches.

3197—November—Guys in Council (Guy Fawkes Conspiracy)

Original drawing for the Comic Almanac of 1838. Pendant to the preceding, No. 3196.

Height, 3¼ inches; length, 4⅞ inches.

GEORGE CRUIKSHANK (1792-1878) AND SIR DAVID WILKIE, R. A. (1785-1841)

ENGLISH SCHOOL

3198—Two Drawings in One Frame

Cruikshank: Pen and ink drawing.

Height, 3⅞ inches; length, 6⅛ inches.

Wilkie: "His Majesty George IV at a banquet in Parliament House." Pencil sketch touched with watercolor. Signed: "D. Wilkie, Edinb. 1822."

Height, 5⅛ inches; length, 7⅛ inches.

GEORGE CRUIKSHANK (1792-1878)

ENGLISH SCHOOL

3199—Diploma Drawing (?)

Pencil and pen drawing with washes of color.

Height, 7¾ inches; length, 10¼ inches.

DANIEL COX (1808-1885)

3200—Mountain Landscape

Crayon and watercolor on buff paper.

Height, 9⅛ inches; length, 11½ inches.

J. SKINNER PROUT (1806-1876)

ENGLISH SCHOOL

3201—Coast Scenes

Two sepia drawings in one frame.

Height, 5¾ inches; length, 7½ inches.

3202—India Ink Drawing

Stormy landscape with mountains on the shores of a lake.

Height, 5¾ inches; length, 7½ inches.

MYLES BIRKET FOSTER (1825-1899)

ENGLISH SCHOOL

3203—Sepia Wash Drawing

A sunny summer landscape showing the bank of a stream shaded by trees with cattle, sheep, and a shepherd and his dog asleep. Signed to the left: "B. Foster."

Height, 5⅞ inches; length, 8⅞ inches.

SAMUEL SHELLEY (1750-1808)

ENGLISH SCHOOL

3204—Jane Shore

Pencil and watercolor. Oval in a square frame.

Height, 5⅝ inches; length, 7¾ inches.

G. H. BOUGHTON, N. A., R. A.

3205—Study for Illustration

Water and body color sketch on light bluish paper.

Height, 13⅝ inches; width, 9½ inches.

3206—Study for Illustration

Of Hawthorne's "Scarlet Letter." Water and body color. Signed: "G. H. B."

Height, 13¼ inches; width, 7¼ inches.

3207—Study for Portrait

Water and body color sketch.

Height, 18¼ inches; width, 13¾ inches.

3208—Watercolor

Study of a figure for the painting "A Tanagra Dance." In the Hoe collection.

Height, 21½ inches; width, 12¾ inches.

CHARLES BENTLEY (1806-1854)

ENGLISH SCHOOL

3209—Watercolor

Landscape, harvest scene with gathering storm.

Height, 7¾ inches; length, 11⅛ inches.

E. G. MULLER

ENGLISH SCHOOL

3210—Watercolor

On the Bath River near Keunsham.

Height, 8¼ inches; length, 13½ inches.

SAMUEL SHELLEY (1750-1808)

ENGLISH SCHOOL

3211—JUDITH

Sepia pen and ink drawing.

Height, 5½ inches; width, 4 inches.

EARLY NINETEENTH CENTURY ENGLISH SCHOOL

3212—WATERCOLOR

Copy of The Alchemist by David Teniers.

Height, 15 inches; length, 22¼ inches.

MARCUS STONE

MODERN ENGLISH SCHOOL

3213—OIL SKETCH

Girl's head in profile. Oval. Signed.

Height, 8⅜ inches; width, 6⅞ inches.

JOHN HENRY MOLE (1814-1886)

ENGLISH SCHOOL

3214—WATERCOLOR

A rocky shore with blue sea, white cloudy sky, and a man and a boy fishing. Signed: "J. H. Mole."

Height, 12 inches; length, 19¾ inches.

MODERN SCHOOL

3215—WATERCOLOR

A Surrey Village.

Height, 9¾ inches; length, 13½ inches.

W. HAINES

ENGLISH SCHOOL

3216—COPY OF A PORTRAIT OF HENRY HOWARD, EARL OF SURREY

Watercolor, miniature style, to serve for engraving. While the inscription on the back states that it is from the original by Holbein, in the collection of the Duke of Dorset, it is the same pose and costume as in the engraving by Cochran (which shows more of the figure and is different in the upper part of background) from "the original by Titian in the collection of the Duke of Norfolk at Arundel Castle," in Lodge's Portraits, vol. i, No. 15. Inscribed on bottom: "Drawn by W. Haines, Apr., 1814."

Height, 8⅞ inches; width, 7⅛ inches.

ATTRIBUTED TO JEAN BAPTISTE DE CHAMPAIGNE (1631-1681)

FRENCH SCHOOL

3217—Head of a Young Man

Crayon and sanguine drawing on tinted paper. Inscription: "Jean Baptiste de Champaigne, 1648."

Height, 10¼ inches; width, 7 inches.

SCHOOL OF EUSTACHE LESUEUR

FRENCH SCHOOL

3218—Young Man and Monks

Sanguine drawing. Seventeenth Century.

Width, 16½ inches; width, 12¾ inches.

STYLE OF BOUCHER

FRENCH SCHOOL

3219—Pastoral Scene

India ink and red wash drawing on tinted paper. Eighteenth Century.

Height, 10½ inches; length, 15 inches.

3220—Allegory

(Has been attributed to Eisen.) Sepia pen and wash drawing with red washes. Eighteenth Century.

Height, 8½ inches; length, 11¼ inches.

NINETEENTH CENTURY FRENCH SCHOOL

3221—Crayon and Pastel Drawing

Copy after Boucher.

Height, 14⅞ inches; width, 9¾ inches.

FRANÇOIS BOUCHER (1703-1770)

3222—Two Allegorical Subjects

(In one frame.) Sanguine drawings.

Each, height, 14 inches; width, 9¼ inches.

ATTRIBUTED TO JEAN HONORÉ FRAGONARD

3223—Nude Woman Reclining

Sanguine drawing.

Height, 11¾ inches; length, 16⅝ inches.

NINETEENTH CENTURY FRENCH SCHOOL

3224—Venus and Cupid

Crayon drawing. Copy of an Eighteenth Century original.

Height, 6⅞ *inches; length,* 9⅜ *inches.*

LE BARBIER L'AÎNE (1738-1826)

FRENCH SCHOOL

3225—Allegory

Apollo shedding his gifts on city and country. Sepia pen and wash drawing.

Height, 14 *inches; width,* 10⅝ *inches.*

MARIE SUZANNE ROSLIN (1735-1772)

FRENCH SCHOOL

3226—Pastel

Portrait head of François Boucher.

Height, 11⅝ *inches; width,* 9 *inches.*

EIGHTEENTH CENTURY FRENCH SCHOOL

3227—Head of a Girl

Crayon, sanguine and white chalk drawing, on tinted paper.

Height, 11 *inches; width,* 9⅛ *inches.*

PIERRE PRUDHON (1758-1823)

FRENCH SCHOOL

3228—L'Amour Vainqueur

Pencil drawing. From the Baron Roger's collection. Signed.

Height, 9⅜ *inches; width,* 12⅜ *inches.*

NINETEENTH CENTURY FRENCH SCHOOL

3229—Portrait

Copy after an Eighteenth Century portrait by Largillière. Painted on vellum in body color, miniature style.

Height, 14 *inches; width,* 10½ *inches.*

AFTER PRUDHON

FRENCH SCHOOL

3230—Head of a Woman

Estompe drawing. Oval.

Height, 19 *inches; width,* 16 *inches.*

EARLY NINETEENTH CENTURY

FRENCH SCHOOL

3231—Justice and Religion Offering the Throne to Louis XVIII

Sepia wash drawing.

Height, 8½ inches; width, 6¾ inches.

JEAN ALAUX (1786-1864)

FRENCH SCHOOL

3232—Pencil Drawing

Scene in the studio of a Roman artist at work on a painting of the Three Graces. Evidently a sketch for a large drawing. Pencil drawing with a few gouache touches on tinted paper.

Height, 14 inches; width, 17⅞ inches.

PAUL MARTIN

3233—A Farmhouse Interior

Watercolor. Signed.

Height, 5 inches; length, 7¼ inches.

EARLY NINETEENTH CENTURY

3234—Iris

Watercolor. Study for ceiling decoration. Circular.

Diameter, 4⅜ inches.

MIDDLE NINETEENTH CENTURY

FRENCH SCHOOL

3235—Pencil Sketch

Eighteenth Century subject. Pencil sketch touched with watercolor.

Height, 10⅝ inches; width, 7⅝ inches.

G. DAVID

FRENCH SCHOOL

3236—Watercolor

Bibliophile at a bouquiniste on a Paris quai. Signed: "G. David."

Height, 13 inches; width, 10⅛ inches.

JEAN LOUIS HAMON (1821-1874)

FRENCH SCHOOL

3237—Women and Children

Watercolor. Signed: "Hamon."

Height, 16 1-7 inches; width, 11 1-7 inches.

ÉDOUARD DE BEAUMONT (?—1888)

FRENCH SCHOOL

3238—Monde trop léger

Pencil drawing with watercolor touches on tinted paper. Signed: "Ed. de Beaumont."

Height, 5¾ inches; length, 8 inches.

CHARLES ÉMILE NATTIER (1800-1868)

FRENCH SCHOOL

3239—"Vénus Désarmant L'Amour," and
"Vénus Intruisant L'Amour

Two crayon, sanguine, white chalk and gouache drawings on blue paper.

Diameter of each, 8¼ inches.

MAXIME LALANNE (1827-1886)

FRENCH SCHOOL

3240—The Pont Neuf, Paris

Pencil drawing. Envoy: "A Madame Cadart Lalanne."

Height, 5½ inches; length, 9 inches.

V. FEUCHOT

FRENCH SCHOOL

3241—Personage in Sixteenth Century Costume

Water and body color. Signed.

Height, 12¼ inches; width, 5¼ inches.

ÉMILE A. LESSORE

FRENCH SCHOOL

3242—Children Playing

Landscape background. Water and body color. Signed: "E. Lessore."

Height, 8¾ inches; length, 12⅝ inches.

FELICIEN ROPS (1833-1898)

FRENCH SCHOOL

3243—Pastel

Women holding a puppet representing man, from whom a shower of gold pieces are falling. Signed: "Felicien Rops—1877."

Height, 22¾ inches; width, 15¾ inches.

EARLY NINETEENTH CENTURY

3244—Watercolor

An author (Moliere?) reading before Louis XIV and his court. Racine reading before Louis XIV and the Demoiselles de St. Cyr (?).

H. VERNET

FRENCH SCHOOL

3245—Watercolor

Telling a story in which Louis XIV and a lady (Mademoiselle de la Valiere?) are the chief protagonists. Signed: "H. Vernet."

Height, from 10¼ inches to 11 inches; width from 14¼ to 14⅞ inches.

AD. LALAUZE

FRENCH SCHOOL

3246—Originals for Illustrations

Body and watercolors. Signed.

Height, 5 inches; width, 4 inches.

GASTON GÉRARD

FRENCH SCHOOL

3247—Portrait Head of a Young Man

Watercolor. Signed and dated "1879."

L. C. VOIGHT

3248—The Jumel House, New York

Watercolor. Signed: "L. C. Voight."

Height, 10⅝ inches; length, 16 inches.

3249—Watercolor

Wharf with boats at dock (New York?). Signed: "L. C. Voight."

Height, 10½ inches; length, 14¾ inches.

THE GRAPHIC ARTS

ENGRAVINGS AND ETCHINGS BY THE OLD MASTERS

ALDEGREVER, HEINRICH

3250—Eve Handing Adam the Apple
Bartsch, vol. viii, pp. 363-364. No. 3. From a set of six. "The History of Adam and Eve." Bartsch, 1-6. Apparently a reversed copy with the date of 1541 instead of 1540.

Adam—Eve
Bartsch, vol. viii, p. 365. Nos. 11 and 12.

Three pieces. One lot.

3251—The History of Susannah
Bartsch, vol. viii, p. 371. Nos. 30-33. A fine even set.

Four pieces. One lot.

3252—Stoning of the Elders
Bartsch, 33. From the set "History of Susannah." Fine impression from the Collection Brüsaber.

The Annunciation
Bartsch, 38.

Two pieces; one lot.

3253—The Same
Bartsch, vol. viii, p. 373. No. 38.

The Nativity
Bartsch, vol. viii, pp. 373-374. No. 39. Both very fine.

Three pieces. One lot.

3254—The Parable of Dives and Lazarus
Bartsch, vol. viii, pp. 376-378. Nos. 44-48. From the Fontaine and William Bell Scott collections.

Five pieces. One lot.

3255—Christ Crucified
Bartsch, vol. viii, p. 379. No. 49.

The Virgin Standing on a Crescent
Bartsch, vol. viii. pp. 379-380. No. 50.

The Virgin Seated. 1533
Bartsch, vol. viii, p. 380. No. 52.

Three pieces. One lot.

3256—Titus Manlius Having His Own Son Executed
Bartsch, vol. viii, p. 388. No. 72.

The Cruel Father
Bartsch, vol. viii, p. 388. No. 73.

Two pieces. One lot

3257—The Labors of Hercules
Bartsch, vol. viii, pp. 391-393. Nos. 83-95.

Thirteen pieces. One lot.

3258—Thisbe
Bartsch, vol. viii, p. 395. No. 102.

The Saviour Victorious
Bartsch, vol. viii, p. 398. No. 116. From a set called "Divers Allegorical Figures." Bartsch, 102-116.

Idleness
Bartsch, vol. viii, p. 402. No. 130. From a set called "Virtues and Vices." Bartsch, 117-130.

A Lansquenet
Bartsch, vol. viii, p. 451. No. 3. Wrongly attributed to Aldegrever.

Wedding Dancers
Bartsch, vol. viii, p. 410. No. 161. Mounted and stained.

Five pieces. One lot.

3259—Albert von der Helle
Bartsch, vol. viii, p. 418. No. 186. From the Mary J. Morgan collection.

3260—Portrait of the Engraver
By himself. Bartsch, vol. viii, p. 419. No. 188.

Another Portrait of the Engraver
Engraved by Hendrik Hondius.

Two pieces; one lot.

ALMELOVEEN, JAN

3261—The Portraits of Pope Clemens X and Gosbert Voet
Bartsch, vol. i, pp. 303-304. No. 37. Rare.

ALTDORFER, ALBRECHT

3262—The Repose in Egypt
Bartsch, vol. viii, p. 43. No. 5. From the von Tucher collection.

The Virgin and St. Ann
Bartsch, vol. viii, p. 46. No. 14.

Two pieces; one lot.

3263—Two Satyrs Fighting for the Possession of a Nymph
Bartsch, vol. viii, pp. 54-55. No. 38.

3264—Goblet with a Cover
Bartsch, vol. viii, p. 70. No. 81.

Double Goblet
Bartsch, vol. viii, p. 71. No. 85. Both from the von Nagler and Berlin Museum collections.

Two pieces; one lot.

AMMAN, JOST

3265—The Emperor with His Nobility and Counsellors
Bartsch, vol. ix, p. 361. No. 13. Also eleven similar plates by Amman or his pupils.

Twelve pieces; one lot.

BARY, HENDRIK

3266—Woman Emptying a Pot Out of a Window
After F. Mieris. Andresen, vol. i, p. 75. No. 2. Second state, before the address. Fine impression.

BEGA (BEGYN), CORNELIS

3267—The Three Men Drinking
Dutuit, vol. iv, p. 24. No. 29. First state, the outline for a higher cap of the man seated on a barrel is plainly visible. Very fine and rare.

3268—The Same
First state. The outline of the high cap is not so plainly visible. Very rare.

The Same
Second state. The outline has disappeared and the shadows are dense.

Two pieces; one lot.

3269—The Cabaret
Dutuit, vol. iv, p. 27. No. 35. Second state, with "I. Covens et C. Mortier excudit" in the left lower corner.

BEHAM, BARTHEL

3270—The Rape of Helena
Bartsch, vol. viii, p. 89. No. 13. (See also No. 3275 of this catalogue, copy of the same print by his brother, Hans Sebald.)

Vignette with Four Cupids and a Chimera
Bartsch, vol. viii, pp. 108-109. No. 59.

Two pieces; one lot.

BEHAM, HANS SEBALD

3271—Adam and Eve
G. Pauli, p. 23. No. 7 (Bartsch, 6). Third state. Showing four sets of lines in the deepest shadows of the background surrounding Eve.

The Expulsion from Paradise
Pauli, pp. 24-25. No. 8 (Bartsch, 7). Second state. Two sets of lines are shading the background between the right and the left leg of Eve. From the Jan Wussin collection.

Two pieces; one lot.

3272—Adam and Eve
Pauli, 7 (Bartsch, 6). In the fourth state. A set of horizontal lines is covering the entire background around Eve.

Expulsion from Paradise
Pauli, 8 (Bartsch, 7). Second state.

Two pieces; one lot.

3273—Job and His Friends
Pauli, p. 32. No. 17 (Bartsch, 16). First state. Before the grass on top of the ruined arch.

The Prodigal Guarding the Pigs
Pauli, pp. 51-52. No. 37 (Bartsch, 35). Fine early impression.

Two pieces; one lot.

3274—The Virgin with the Pear
(The upper part is a reversed copy of Dürer's Bartsch 41.) Pauli, p. 33. No. 19 (Bartsch, 18). Laid down.

Dido
(Partly a copy of Marc Antinio's Venus, Bartsch, 297.) Pauli, p. 95. No. 84 (Bartsch 80). Second state. The plate is reduced from 130x97 mm. to 119x90 mm.

Two pieces; one lot.

3275—Achilles and Hector
Pauli, p. 86. No. 72 (Bartsch, 68).

Rape of Helena
Pauli, pp. 86-87. No. 73 (Bartsch, 70). First state. The background around the head of Helena is formed by horizontal lines only. There are no dots above the tablet with the word "Helenæ."
Both very fine impressions; rare. (See also No. 3270 of this catalogue; the original after which H. S. Beham copied.)

Two pieces; one lot.

3276—Emperor Trajan and the Widow

Pauli, pp. 96-97. No. 86 (Bartsch, 82). Third state. The boots of the warrior furthest to the left bear some crosshatching.

Dido

(Partly a copy of Marc Antonio's Venus, Bartsch 297). Pauli, p. 95. No. 84 (Bartsch, 80). Second state. The plate is reduced from 130x97 mm. to 119x90 mm.

Two pieces; one lot.

3277—The Labors of Hercules

(Pauli, 98-109. Nos. 100 and 104 are missing.)

1. Hercules Fighting the Centaurs

Pauli, pp. 105-106. No. 98 (Bartsch, 96). First state. Only two sets of lines cover the background and form the shadow of the left feet of the centaur in the foreground.

2. Hercules Killing the Nemean Lion

Pauli, p. 107. No. 99 (Bartsch, 106). Second state. The shadow of the club is formed by three sets of lines and the club itself has crosshatchings.

4. Hercules Carrying the Columns of Gades

Pauli, pp. 108-109. No. 101 (Bartsch, 103). Third state. The vertical lines below the monogram are of from 3-5 mm. in length, and on the tower in the background appears a flagpole.

5. Hercules Killing Cacus

Pauli, pp. 109-110. No. 102 (Bartsch, 104). Fourth state. The left thigh of Hercules is completely covered with a set of curved lines.

6. Hercules Killing Antaeus

Pauli, pp. 110-111. No. 103 (Bartsch, 105). First state. Before the grass on the rock, to the right next to Hercules, and before the horizon line, between the rock and the tree.

8. Hercules Fighting the Trojans

Pauli, pp. 112-113. No. 105 (Bartsch, 101). Third state. The rock below the "s" of "Hercules" and the following "M" is covered with oblique lines, and not with dots only.

9. Hercules Killing Nessus

Pauli, pp. 113-114. No. 106 (Bartsch, 97). Fourth state. The shadow thrown by the right foot of Hercules consists of three sets of lines, horizontal lines cover the portion of the sky between the right arm and the body of Hercules, and the entire trunk of the big tree next to him is covered with scale-like short lines.

10. Hercules Carrying Off Iole
Pauli, pp. 114-115. No. 107 (Bartsch, 99). Second state. The background around the man fighting with a fish has a third (oblique) set of lines, while the foreground in its lightest parts is still without dots.

11. Lichas Delivers to Hercules the Nessus Shirt
Pauli, pp. 115-116. No. 108 (Bartsch, 98). First state. Before the crosshatchings on the right sleeve.

12. Death of Hercules
Pauli, p. 116. No. 109 (Bartsch, 107). First state. The stone above the monogram tablet and the club of Philoctetes show no crosshatching.

Ten pieces; one lot.

3278—Leda
Pauli, pp. 119-120. No. 114 (Bartsch, 112). Second state. Before the third set of lines on the rock above the head of Leda. From the Mariette and Galichon collections.

3279—Fortuna
Pauli, pp. 149-151. No. 143 (Bartsch, 140). Second state. Before the fourth set of lines on the part of the skirt, which covers part of the globe.

3280—The Impossible
Pauli, pp. 153-155. No. 146 (Bartsch, 145). Fifth state. An additional set of diagonal lines is laid over the set already there.

Death and the Three Nude Women
Pauli, pp. 160-161. No. 152 (Bartsch, 151). Third state. A third set of short lines added on the right shoulder of the woman seen from the back.

Two pieces; one lot.

3281—The Guard of the Powder Barrels
Pauli, pp. 200-201. No. 200 (Bartsch, 197). First state. The smoke over the burning town is evenly dark. Before the vertical lines on the left leg of the guard. From the collection of the "Hamburger Kunsthalle."

3282—A Lansquenet
Etching on iron. Pauli, p. 206. No. 206 (Bartsch, 203). Very rare.

3283—Head of a Man

Pauli, pp. 220-221. No. 220 (Bartsch, 219). Third state. Showing a third set of lines on the cheek and under the chin.

3284—Two Genii Holding a Mask

Pauli, pp. 229-30. No. 232 (Bartsch, 228). Second state. The right hand of the genie to the left is covered with horizontal lines.

3285—The Same

Pauli, 232 (Bartsch, 228). Second state. Slight defects in three corners.

The Ornament with the Mask

Pauli, pp. 232-33. No. 235 (Bartsch, 231). First state. Before the ground was entirely covered with dots.

Two pieces; one lot.

3286—The Genie with the Alphabet

Pauli, pp. 230-231. No. 233 (Bartsch, 229). Third state. Under the left wing a new set of strong, diagonal lines is added, so that there are now four sets.

The Little Fool

Pauli, pp. 231-232. No. 234 (Bartsch, 230). Second state. The background is shaded with a third set of lines.

Two pieces; one lot.

3287—Ornament with Two Genii Riding on Chimeras

Pauli, pp. 236-237. No. 241 (Bartsch, 236). Fourth state. A set of vertical lines is added to the background, visible between the body of the genie to the left and the back of the chimera.

Triumphal Procession of Children

Pauli, p. 238. No. 242 (Bartsch, 237).

Two pieces; one lot.

3288—Ornament with an Eagle and Two Genii

Pauli, pp. 226-227. No. 228 (Bartsch, 224). First state. The background is shaded with two sets of lines only, and before the cross-hatchings on the left leg of the genie to the left.

Ornament with a Female Demon

Pauli, pp. 228-229. No. 230 (Bartsch, 226). First state. Only two sets of lines are shading the background.

Ornament with the Armor between Two Genii

Pauli, p. 229. No. 231 (Bartsch, 227). First state. Only two sets of lines are shading the background.

Three pieces; one lot.

3289—The Planets

Pauli, p. 449. Nos. 1364-1370 (Bartsch, vol. viii, pp. 229-30. No. 5). Wrongfully attributed to H. S. Beham.

No. 1. Saturn, Pauli, 1364.

No. 4. Sol, Pauli, 1367.

No. 7. Luna, Pauli, 1370.

No. 4 is stained and slightly defective.

Three pieces; one lot.

BERGHEM, NICOLAS

3290—The Watering Place with a Cow Drinking

Dutuit, vol. iv, pp. 30-31. No. 1. Third state. The inscription: "N. Berghem, f. 1680," has been changed, but before L. Schenck's address was added. From the collection de Brach and Peoli.

3291—The Same

Dutuit, 1. Third state. From the Peoli collection.

3292—Crossing the Brook

Dutuit, vol. iv, p. 27. No. 12 bis. Second state. With the name of the engraver. From the Peoli collection.

Also Four Etchings after His Compositions

By C. de Visscher and Dancker Danckerts.

Five pieces; one lot.

BINK, JACOB

3293—Eve

Bartsch, vol. viii, pp. 260-261. No. 2. A copy with some changes of H. S. Beham's plate Bartsch 4.

Hercules and Nessus

Bartsch, vol. viii, p. 276. No. 49.

Two pieces; one lot.

3294—Dagger Sheath

Bartsch, vol. viii, p. 292. No. 88.

BLOEMAERT, ABRAHAM

3295—A Set of 30 Painter-etchings of Beggars and Other Figures

Plates 2, 9, 10 and 14 missing. Bound in full red Russia, gilt top.

BLOEMAERT, CORNELIS

3296—Madonna with Crown and Sceptre on a Crescent

After Abraham Bloemaert. From the Fountaine Walker collection.

THE HOLY FAMILY: JOSEPH HOLDING A PAIR OF SPECTACLES
After Annibale Carracci. Andresen, vol. i, p. 136. No. 3. First state. Before Rubeis' address. From the Julian Marshall collection.

STA. MARTINA
After Berettino, engraved by Giov. Batt. Bonacina. Andresen, vol. 1, p. 153. No. 1.

Three pieces; one lot.

3297—ANTIOCHUS, SCIPIO, MINERVA AND DIANA
After P. Berettino.

LIBERALITAS
After A. Bloemaert.

DAPHNE
Proof before all letters.

Six pieces; one lot.

BOL, FERDINAND

3298—THE WOMAN WITH A PEAR
Dutuit, vol. iv, p. 63. No. 16. Fine impression with 10 mm. margin. Framed.

BOLSWERT, BOËTIUS À.

3299—THE FEAST UNDER A TREE
After David Vinckenbooms.

BONASONE, GIULIO

3300—PORTRAIT OF MICHAEL ANGELO BUONAROTTI
Bartsch, vol. xv, pp. 170-171. No. 345. Good old impression, before the plate was worn.

PORTRAIT OF RAPHAËL
(It is believed to be Bonasone's own portrait.) Bartsch, vol. xv, pp. 171-172. No. 347.

Two pieces; one lot.

BOTH, JAN

3301—THE FOUR UPRIGHT LANDSCAPES
Dutuit, 1-4.

1. LA FEMME MONTÉE SUR LE MULET
Dutuit, vol. iv, pp. 73-74. No. 1. Fourth state. Before Matham's address was removed.

2. LE CHARIOT ATTELÉ DE BOEUFS
Dutuit, vol. iv, pp. 74-75. No. 2. Fourth state. Same as above.

3. Le Grand arbre

Dutuit, vol. iv, p. 75. No. 3. Third state. Same as above (4th).

4. Les deux Mulets

Dutuit, vol. iv, pp. 75-76. No. 4. Third state. Same as above.

Four pieces; one lot.

3302—Another Impression of Dutuit, 3

Third state. Matham's address has been taken out.

Le Trajet

Dutuit, p. 77. No. 7. Fourth state. With Both's name in the lower margin.

Landscape with a Man Leading a Pack Mule

Not described by Bartsch, Weigel or Dutuit. Pure etching, with a memorandum in the handwriting of H. F. Sewall.

Three pieces; one lot.

CALLOT, JACQUES

3303—The Crown of Thorns

Meaume, pp. 40-41. No. 15. First state. The plate is unfinished.

The Holy Family at Table

Meaume, vol. i, p. 62. No. 65. Second state. With Silvestre's address.

Eleven Plates of the Beggars

Meaume, vol. ii, pp. 328-334. No. 685-709. Nos. 686, 688, 695, 696, 700-704, 706, 707. First states. Before the numbers.

Landing of Troops

Enclosed in a cartouche.

Fourteen pieces; one lot.

CANTARINI, SIMONE

3304—Repose in Egypt

Bartsch, vol. xix, pp. 122-124. No. 2. Second state. With "G. Renus. in. et fec." Also counterproof.

The Same

Bartsch, vol. xix, p. 124. No. 3. First state. Before Reni's name. All from the Peoli collection.

Three pieces; one lot.

3305—Another Impression of Bartsch, 3

First state.

A Counterproof

Of the second state.

Repose in Egypt
Bartsch, vol. xix, p. 125. No. 4.

The Same
Bartsch, vol. xix, pp. 125-126. No. 5. All from the Peoli collection.

Four pieces; one lot.

3306—Another Impression of Bartsch, 5

Repose in Egypt
Bartsch, vol. xix, p. 126. No. 6.

The Same
Bartsch, vol. xix, p. 126, copy.

The Holy Family
Bartsch, vol. xix, pp. 127-128. No. 9.

The Same
Bartsch, vol. xix. No. 9, counterproof.

The Same
Bartsch, vol. xix, pp. 128-129. No. 10. First state. Before any inscriptions.

The Same
Bartsch, vol. xix, pp. 128-129. No. 10. Second state.
All from the Peoli collection.

Seven pieces; one lot.

3307—St. Sebastian
Bartsch, vol. xix, p. 136. No. 24.

The Same
Bartsch, vol. xix, p. 136. Copy.

St. Benedict Driving Out the Demon
Bartsch, xix, p. 138. No. 27. Before Rossi's address.

The Same
With Rossi's address. From the Peoli collection.

Venus and Adonis
Bartsch, vol. xix, p. 143. No. 33.

The Same
Bartsch, vol. xix, p. 143. No. 33. Counterproof.

Fortuna
Bartsch, vol. xix, pp. 143-144. No. 34. First state. Before any inscriptions. From the Robert-Dumesnil collection.

The Same
Bartsch, vol. xix, pp. 143-144. No. 34. Counterproof.

The Same

Bartsch, vol. xix, pp. 143-144. No. 34. Second state. All from the Peoli collection.

Nine pieces; one lot.

CARPIONE, GIULIO

3308—St. John Adoring the Child

Bartsch, vol. xix, p. 182. No. 7.

St. Jerome in Penitence

Bartsch, vol. xx, p. 185. No. 12. Both second states, with Cadorin's address. Both from the Peoli collection.

Two pieces; one lot.

CARRACCI, AGOSTINO

3309—St. Jerome in Penitence

Bartsch, vol. xviii, pp. 75-76. No. 75. First state. The plate is unfinished, as it was at the engraver's death. His finest work and excessively rare in this state. From the A. F. Didot and Peoli collections.

The Mystical Marriage of St. Catherine

After P. Veronese. Bartsch, vol. xviii, pp. 89-90. No. 97.

Dead Christ

After P. Veronese. Bartsch, vol. xviii, pp. 93-94. No. 102. Third state. The address of Giac. Franco has been removed.

Venus on the Dolphin

Bartsch, vol. xviii, p. 108. No. 129. Second state. The plate is retouched throughout. All from the Peoli collection.

Four pieces; one lot.

3310—Another Impression of

Bartsch, 129. First state. Before the retouch.

Madonna and Child

By Lodovico Carracci. Bartsch, xviii, p. 24. No. 1. The very deceiving copy.

Two pieces; one lot.

CARRACCI, ANNIBALE

3311—Susannah and the Elders

Bartsch, vol. xviii, pp. 180-181. No. 1. First state. Proof before all letters. Extremely rare. From the collections of De Lasalle and Peoli.

3312—Another Impression of

Bartsch, 1. First state.

THE SAME

Second state. Both from the Peoli collection.

Two pieces; one lot.

3313—THE CROWN OF THORNS

Bartsch, vol. xviii, p. 182. No. 3. Second state. With the engraver's name and date.

THE SAME

Third state. With the address of Van Aelst, and a fourth state, the address removed again. All from the Peoli collection.

Three pieces; one lot.

3314—ANOTHER IMPRESSION OF

Bartsch, 3. Second state. From the Peoli collection.

3315—CHRIST OF CAPRAROLA

Bartsch, vol. xviii, pp. 182-183. No. 4. Second state. Before the address of Van Aelst. From the A. F. Didot and Peoli collections. Also an Amand Durand reproduction.

THE VIRGIN WITH THE BOWL

Bartsch, vol. xviii, pp. 186-187. No. 9. Second state. Before the address of Van Aelst. From the P. Mariette collection.

Three pieces; one lot.

3316—ST. JEROME

Bartsch, xviii, pp. 190-191. No. 14. Second state. With the letters P. S. F.

THE REPENTANT MAGDALEN

Bartsch, xviii, pp. 191-192. No. 16. First state. Before the letters P. S. F. Both from the Peoli collection.

Two pieces; one lot.

3317—ANOTHER IMPRESSION OF BARTSCH, 16

First state. Very fine. Fro mthe F. Dubois and Peoli collections.

JUPITER AND ANTIOPE

Bartsch, vol. xviii, pp. 192-193. No. 17. From the P. Mariette and Peoli collections.

Two pieces; one lot.

3318—ANOTHER IMPRESSION OF BARTSCH, 17

From the Peoli collection.

CUSTOS, DOMENICUS

3319—MULIER ADULTERA

MULIER HAEMORRHOUSA

Two pieces; one lot.

DE BRUYN, NICOLAS

3320—Lucretia

The Bath

By Crispin de Passe, after M. de Vos.

Two pieces; one lot.

DE BYE, MARC

3321—Five Cattle Pieces

Bartsch, vol. i. Nos. 11, 18, 28, etc.

Three Leopards

Bartsch, vol. i. Nos. 42, 45, 47.

Five Lions

Bartsch, vol. i. Nos. 51, 53, 54, 56, and a duplicate of 54.

Three Bears

Bartsch, vol. i. Nos. 67, 72, 73.

A Young Bull

Bartsch, vol. i. No. 97 and a duplicate. All from the Peoli collection.

Eighteen pieces; one lot.

DE CHAMPAGNE, PHILIPPE

3322—Head of Christ

Original etching. From the Galichon collection.

The Four Elements

Original etchings by Karle Audran. Numbered 1-4. Nagler Monogr, vol. iv, p. 218. No. 760.

Tableaux des embrasures, etc., sur le baptistère de Louis XIII

Nos. 6 and 8. Etched by Alexandre Betou. Nagler Monogr, vol. i, p. 62. No. 138. II.

Seven pieces; one lot.

DE GHEYN, JACOB

3323—Abraham Gorlaeus

Celebrated antiquary of Antwerp. Passavant, vol. iii, p. 117. No. 3. Fine impression; rare.

3324—Another Impression of Passavant, 3

Cut down and inlaid.

An Old Couple Praying

Passavant, vol. iii, p. 120. No. 57.

Two pieces; one lot.

3325—A Collection of 33 Engravings
After K. van Mander. Among them

The Passion
Passavant, vol. iii, p. 123. No. 162-175.

The Tribal Chiefs of Israel
Passavant, vol. iii, p. 123. No. 148-160.

Several Portraits and Other Prints
Some of the plates are engraved by F. Dolendo. Neatly mounted in a scrap album, bound in full brown calf, with gold tooling and gilt edges.

DE GOUDT, HENRI (Comte Palatin)

3326—Young Tobias with the Fish
Dutuit, vol. iv, p. 521. No. 2. Fine impression.

DE HOOGHE, ROMAIN

3327—Birthday of the Great Mogul
Peace Conference at Breda

Two pieces; one lot.

DE JODE, PIETER

3328—Isabella Clara Eugenia
Infanta of Spain and Queen of the Belgians. Drugulin. No. 10289. Inlaid and backed.

Bengt Count Oxenstierna
Envoy plenipotentiary to the peace conference at Nymwegen.

Two pieces; one lot.

DELAUNE, ETIENNE

(De Laune, De Laulne, Master Stephanus)

3329—Trajan between Rome and Victory
After one of the bas-reliefs of Constantine's Arch. Reversed copy of Marc Antonio's engraving. Bartsch, 361. Robert-Dumesnil, vol. ix, p. 91. No. 300. First state. Not mentioned by Dumesnil. Only the "S" of "Stephanus Fecit" has been engraved on the stone towards the left lower corner. From the Peoli collection.

3330—Another Impression of Robert-Dumesnil, 300
Second state. "Steph—anus Fecit" on the stone towards the left lower corner.

Alexander Depositing the Books of Homer in a Chest of Darius
Reversed copy after Marc Antonio's engraving. Bartsch, 207. Both from the Peoli collection.

Trajan Fighting the Daces
After one of the bas-reliefs of Constantine's Arch. Reversed copy of Marc Antonio's engraving. Bartsch, 206. From the Naudet, Le Blanc-Waldeck and Peoli collections.

Three pieces; one lot.

DENTE, MARCO DA RAVENNA

3331—Venus Wounded by a Thorn
Bartsch, vol. xiv, pp. 241-242. No. 321. Second state. With Fr. Villamena's retouch and Salamanca's address.

Venus and Cupid Carried by Dolphins
Bartsch, vol. xiv, pp. 244-245. No. 324. Third state. With Fr. Villamena's retouch and Marco Paluzzi's address.

Two pieces; one lot.

3332—Psyche before Juno and Ceres
Bartsch, vol. xiv, pp. 247-248. No. 327. Second state. With Ant. Salamanca's address.

Strength
Bartsch, vol. xiv, p. 298. No. 395. Fine early impression. From the Brentano-Birckenstock collection.

Two pieces; one lot.

DU JARDIN, KARLE

3333—Three Sheep and a Goat
Dutuit, vol. iv, p. 112. No. 14. Second State. Before the number, but without any burr.

The Tree with the Roots Exposed
Dutuit, vol. iv, p. 113. No. 17. First state. Before the number "17."

The Shepherd Behind a Tree
Dutuit, vol. iv, p. 115. No. 23. Second state. With the number "23."

Three pieces; one lot.

3334—The Battlefield
Dutuit, vol. iv, pp. 116-117. No. 28. First state. Before the number "28."
Also two copies after Dutuit, 15 and 16.

Three pieces; one lot.

DÜRER, ALBRECHT

"Albrecht Dürer fills a large space in the history of Art. So far as Germany is concerned he is *facile princeps*, unrivalled even in his own

age by so great an artist as the younger Hans Holbein, and towering above all his successors, no one of whom can raise a head high enough to look him in the face."

Lionel Cust, *The Engravings of Albrecht Dürer.*

3335—Adam and Eve

Bartsch, vol. vii, pp. 30-31. No. 1. Second state. With the rift in the trunk of the tree seen beneath Adam's left armpit. Brilliant and richly printed impression upon paper with the watermark of the Bull's head. In the finest condition, the fold in the paper, which occurs in substantially all the proofs of this plate, is almost invisible. From the E. F. Oppermann collection. (Fagan, No. 164.) Framed.

3336—Christ Before Caiphas

Bartsch, vol. vii, p. 34. No. 6. From the Little Passion—on copper. Brilliant impression, in excellent condition. A very small tear in the upper right corner has been skillfully mended. From the Peoli collection.

3337—The Same

Impression not less fine than the foregoing. Slight tear near upper right corner.

3338—The Flagellation

Bartsch, vol. vii, p. 35. No. 8. From the Little Passion—on copper. Good impression; has been folded. From the Peoli collection.

3339—Christ Crowned with Thorns

Bartsch, vol. vii, pp. 35-36. No. 9. From the Little Passion—on copper. Brilliant impression, in unusually fine condition.

3340—Christ Bearing the Cross

Bartsch, vol. vii, p. 37. No. 12. From the Little Passion—on copper. Very fine impression and condition. From the Peoli collection.

3341—The Same

Also a fine impression. Has been almost imperceptibly trimmed at the top.

3342—Peter and John Curing the Cripple at the Beautiful Gate of the Temple

Bartsch, vol. vii, pp. 40-41. No. 18. Good impression, in excellent condition. The two upper corners have a tiny piece snipped from them. From the Peoli collection.

3343—Christ in the Garden of Olives (The etching)
Bartsch, vol. vii, p. 42. No. 9. Very fine impression, with tone, before the rust marks. Slight tear, skillfully mended, in the middle at the top. Upon paper with the watermark of the "Two Towers." From the A. Firmin-Didot and Peoli collections.

3344—The Sudarium Displayed by an Angel (The etching)
Bartsch, vol. vii, p. 48. No. 26. Fine and clearly printed impression, before the rust spots, and in fine condition. From a collection (M. C. in a circle) unknown to Fagan.

3345—The Virgin Seated, Caressing the Infant Jesus
Bartsch, vol. vii, p. 55. No. 35. Very beautiful impression, and in perfect condition. From the Peoli collection and another collection not described by Fagan.

3346—The Virgin Crowned by One Angel
Bartsch, vol. vii, p. 56. No. 37. Brilliant and beautiful impression of this lovely plate, in the finest condition. From the Mary Jane Morgan collection. Framed.

3347—The Virgin with the Infant Jesus in Swaddling Clothes
Bartsch, vol. viii, p. 57. No. 38. Very beautiful impression, in the finest condition. From the collections of Pierre Mariette (P. Mariette, 1670), F. Debois and Mary Jane Morgan. Framed.

3348—The Virgin Seated at the Foot of a Wall
Bartsch, vol. vii, pp. 58-59. No. 40. Beautiful and clearly printed impression, in good condition. There is a slight reparation in the lower left corner, and the paper is thin just back of the Christ Child's head. From the Pierre Mariette (P. Mariette, 1661) and the Peoli collections.

3349—The Virgin and Child with the Pear
Bartsch, vol. vii, pp. 59-60. No. 41. Beautiful impression of exceptional quality and condition. Has been trimmed too closely so that the border line cannot be traced at the edges of the print. From the Mary Jane Morgan collection. Framed.

3350—The Virgin and Child with the Monkey
Bartsch, vol. vii, pp. 60-61. No. 42. Impression of the finest quality, on paper with the watermark of the Bull's head. The back of the paper at

the top has been stained (with printer's ink?), but the conservation of the print itself is excellent. From the A. Firmin-Didot and Peoli collections.

3351—The Same

Also on paper with the watermark of the Bull's head. Of exceptionally fine quality and condition, with margins. Framed.

3352—The Holy Family with the Dragon Fly

Bartsch, vol. vii, pp. 62-63. No. 44. Fine and clearly printed impression. The paper is rather thin in the upper right and left corners, otherwise in fine condition. From the Pierre Mariette (P. Mariette, 1693), A. Firmin-Didot and Peoli collections.

3353—Saint Christopher, His Head Turned to the Left

Bartsch, vol. vii, pp. 68-69. No. 51. Good impression, in good condition. A small tear near the lower left corner.

3354—Saint Christopher, His Head Turned to the Right

Bartsch, vol. vii, p. 69. No. 52. Fine and clearly printed impression. The paper is a little thin back of St. Christopher's left hand, otherwise the print is in good condition. There is a small rubbed place in the clear space to the right of the Christ Child's hand. From a collection (M. C. in a circle) unknown to Fagan.

3355—Saint George Standing

Bartsch, vol. vii, pp. 69-70. No. 53. Good impression, in good condition. From the same collection as the foregoing.

3356—Saint Hubert (or Saint Eustache)

Bartsch, vol. vii, pp. 73-74. No. 57. Unusually fine impression of this masterpiece on paper with the watermark of the "Little Jug." From the Burleigh James and Peoli collections.

3357—The Same

Impression from the plate wiped clean, with substantially no tone. In excellent condition.

3358—Saint Anthony

Bartsch, vol. vii, pp. 74-75. No. 58. Fine and clearly printed impression of this beautiful little plate, which is a favorite with all collectors of Dürer's engravings. There is a rubbed place on the blank paper to the right of the Saint's left knee. Very slightly trimmed along the left edge of the print.

3359—Saint Jerome in His Cell

Bartsch, vol. vii, pp. 76-77. No. 60. Superb impression, very richly printed and on warm-toned paper. Very rich in effect, and in unusually fine condition. Framed.

3360—The Same

Beautiful impression. Much less ink has been left on the plate and the paper is not so warm in tone. There are a few folds in printing, and where the paper has been folded, as usual, in the middle of the sheet, there are a number of thin places, but the effect is fine. From the Peoli collection.

3361—Saint Chrysostom

Bartsch, vol. vii, p. 79. No. 63. Clearly printed impression. There is a small tear in the upper left corner, which has been neatly repaired. From a collection (M. C. in a circle) unknown to Fagan.

3362—The Witch

Bartsch, vol. vii, p. 82. No. 67. Clearly printed impression in fine condition. From the Fountaine Walker and "M. C." collections.

3363—Apollo and Diana

Bartsch, vol. vii, pp. 82-83. No. 68. Richly printed impression. A tint of ink having been left in the shadows on the stag and on the ground. The upper portion of the print appears to have been stained.

3364—The Satyr and His Family

Bartsch, vol. vii, pp. 83-84. No. 69. From the Fountaine Walker collection.

3365—The Carrying off of Amymone

Bartsch, vol. vii, pp. 84-85. No. 71. Beautiful and clearly printed impression. The fold is somewhat strong and has almost broken the paper. Framed.

3366—The Same

Also a very fine impression, and in substantially perfect condition. From the "M. C." collection. Framed.

3367—The Carrying Away of a Young Woman on a Unicorn

Bartsch, vol. vii, pp. 85-86. No. 72. Fine and clearly printed impression. There is a printer's fold running across the upper part of

the man's right arm, and a tear extending half-way across the print from the right, crossing the unicorn's chest. Duplicate from the Berlin Museum.

3368—The Effects of Jealousy

Bartsch, vol. vii, pp. 86-87. No. 73. Strongly printed impression. From the A. Firmin-Didot and Mary J. Morgan collections. Foxed, but otherwise in unusually fine condition. Framed.

3369—Melancholia

Bartsch, vol. vii, pp. 87-89. No. 74. Brilliant and richly printed impression. From the De Behague and Peoli collections, and another collection unknown to Fagan. Has been repaired in the sky just beneath the comet.

3370—The Same

Another impression, less richly printed and lighter in effect. Foxed, as usual has been folded, otherwise in fine condition. Framed.

3371—Four Naked Women

Bartsch, vol. vii, pp. 89-91. No. 75. Superb impression, on paper with the watermark of the Bull's head. Of the finest quality and in fine condition, slight tears at bottom and to the left. From the "M. C." collection.

3372—The Dream

Bartsch, vol. vii, p. 91. No. 76. Superb impression on paper with the watermark of the Bull's head. In fine condition, slightly trimmed at top. From the Mary J. Morgan collection. Framed.

3373—The Great Fortune

Bartsch, vol. vii, pp. 91-92. No. 77. Unusually fine impression on paper with the watermark of the High Crown. From the Beham collection (1602). Has been folded and there are some stains to the left of the legs of Fortune. Framed.

3374—The Same

Brilliant and clearly printed impression, also on paper with the watermark of the High Crown. From the Seymour Haden collection. With large margins, with the usual crease; in perfect condition.

3375—The Same

Impression somewhat less richly inked than the foregoing. On paper with the watermark of the High Crown. A small stained spot imme-

diately below the floating drapery to the left, and tear to the left about one-third way up the print. From the collection of the Duke of Buccleugh.

3376—The Little Fortune
Bartsch, vol. vii, pp. 92-93. No. 78. Fine impression, in good condition. From the collection of the Duke of Buccleugh.

3377—The Bagpiper
Bartsch, vol. vii, pp. 101-102. No. 91. Very fine impression of this rare little plate and in perfect condition. From the Fountaine Walker collection.

3378—The Ravisher
Bartsch, vol. vii, pp. 102-103. No. 92. Good impression. A little thin in one or two places, and has been torn and mended at the bottom. From the A. Firmin-Didot and Peoli collections.

3379—The Knight and the Lady
Bartsch, vol. vii, p. 104. No. 94. Clearly printed impression in fine condition. From the A. Firmin-Didot and Mary J. Morgan collections. Framed.

3380—The Little Horse
Bartsch, vol. vii, pp. 105-106. No. 96. Superb impression on paper with the watermark of the Bull's head. In perfect condition. From the "M. C." collection.

3381—The Great Horse
Bartsch, vol. vii, p. 106. No. 97. Fine and clearly printed impression. A little thin in one or two places along the left edge of the print. From the A. Firmin-Didot and Peoli collections.

3382—The Knight, Death and the Devil
Bartsch, vol. vii, pp. 106-108. No. 98. Brilliant and beautiful impression, on warm-toned paper, unusually fine in effect. The paper is a trifle thin in some places, but the general condition of the print is excellent. From the Peoli collection.

3383—Portrait of Dürer
Engraved by Lucas Kilian in 1608. From the painting by Dürer. Fine impression of this interesting portrait.

3384—The Same
Good impression. Slight reparations along the bottom of the print.

3385—Two Portraits of Dürer
(Called "Dürer's Temple of Honor.") Engraved by Lucas Kilian. This interesting engraving shows Dürer as he appeared in 1509 (aged 38) and in 1517 (aged 46), as depicted by himself.

3386—The Same

3387—The Same

3388—Portraits of Dürer
Fifteen portraits of Dürer by various engravers, together with two duplicates.

Seventeen pieces; one lot.

3389—Costumes of the Sixteenth Century
Reproduced in chrome-xylography, after the drawing by Dürer. Five plates, with text, in folder. Also Amand Durand reproduction of "Adam and Eve" in the first state.

Six pieces; one lot.

ENGRAVINGS ON VELLUM

3390—A Collection of Eleven Engravings and Three Paintings
By Abraham Bosse, Cornelis Galle and others, on vellum. Mounted on drawing paper and bound in full red Russia with gold hand tooling, and the French Imperial coat-of-arms.

FALCK, JEREMIAS

3391—Cupid Crowning a Woman Holding a Palette and Brushes
After Guido Reni. Trial proof, before any inscriptions.

FRANCO, GIOVANNI BATTISTA

("Il Semolei")

3392—Scipio Showing Clemency to Prisoners
Bartsch, vol. xvi, pp. 136-137. No. 54. Second state. With the engraver's name.

FYT, JAN

3393—The Dogs

A set of eight plates, including the title. Dutuit, vol. iv, pp. 402-404. Nos. 9-16. Third state. Before the words: "In Segno . . ." and the date "1642" were replaced by: "A Paris chez von Merlen . . . 1667." From the Peoli collection.

Eight pieces; one lot.

GALLE, CORNELIS AND PHILIP

3394—Madonna and Child and the Holy Ghost

After Van Dyck.

Landscape

After Henry Cliven.

The Olympic Games

After M. Heemskerck.

Allegorical Figure

After Ant. Tempesta. Laid down. From the Kollmann collection.

Emperor Ferdinand III Enthroned

After N. V. Horst.

Five pieces; one lot.

GAULTIER (GALTER), LEONARD

3395—The Last Judgment

After Michel Angelo. Copy after Martin Rota's engraving. Andresen, vol. ii, p. 555. No. 2. First state. Before Mariette's address.

Vignette of Printer Nicolas Buon

Nagler Manogr, vol. iv, p. 729. No. 2320.

Ariadne and Bacchus

Portrait of Petrus Aerodius Quaestor Andegavus

Andresen, vol. ii, p. 555. No. 14.

Four pieces; one lot.

GELLÉE, CLAUDE (LORRAIN)

3396—The Apparition

Robert-Dumesnil, vol. xi, pp. 164-165. No. 2. First state. The border lines do not meet in the right upper corner, and the corners of the plate are pointed. From the Robert-Dumesnil and Peoli collections.

The Dance Near the Water

Robert-Dumesnil, vol. xi, p. 167. No. 6. The state cannot be ascertained because the margin is cut off.

Two pieces; one lot.

3397—The Goat Herd

Robert-Dumesnil, vol. xi, p. 177. No. 19. Third state. The inscription below the left lower corner is hardly visible.

The Rape of Europa

Robert-Dumesnil, vol. xi, pp. 179-180. No. 22. First state. The acid spots on the lower margin are plainly visible and the corners of the copper are pointed. Both from the Peoli collection.

Two pieces. One lot.

GHISI, GIORGIO

3398—Neptune

Bartsch, vol. xv, p. 398. No. 31.

Three Muses Seated

After Primaticcio. Bartsch, xv, p. 400. No. 36. From a set of four upright panels for a ceiling. The copy by an unknown engraver.

Venus and Adonis

Bartsch, vol. xv, p. 402. No. 42.

Two pieces; one lot.

GHISI, GIOVANNI BATTISTA

3399—A Soldier Leading Away a Woman

Bartsch, vol. xv, pp. 381-382. No. 14. Very good.

Divinity of the River Po

Bartsch, vol. xv, pp. 381-382. No. 19. Very good. Both from the Wellesley collection.

Two pieces; one lot.

GOLTZIUS, HENDRIK

3400—The Masterpieces

Dutuit, vol. iv, pp. 408-409. Nos. 15-20.

3. The Adoration of the Shepherds

Dutuit, 17. In Bassano's manner.

4. The Circumcision

Dutuit, 18. In Dürer's manner.

Third state. The plates are numbered. Two splendid impressions from the Peoli collection.

Two pieces; one lot.

3401—The Slaughter of the Innocents

Dutuit, vol. iv, p. 410. No. 23. Second state. Before Visscher's address was replaced by that of Renard. Folded. Fine impression from the A. F. Didot and Peoli collections.

3402—Erato

No. 7 of the set of Muses. Dutuit, vol. iv, pp. 428-429. Nos. 146-154. The reversed copy by Jean Florimi.

Holy Family

Joseph holding up a flower, after B. Spranger. Dutuit, vol. iv, p. 457. No. 297. This plate is attributed to Goltzius, but was engraved by P. de Jode, sen.

Quis Evadet?

Dutuit, vol. iv, pp. 459-460. No. 10. Copy.

Portrait of a Man

Dutuit, vol. iv, pp. 468-469. No. 85. Engraved by an unknown engraved after a design by Goltzius.

Four pieces; one lot.

3403—Pieta

The Virgin weeping over the dead body of Christ resting in her lap. Dutuit, vol. iv, p. 413. No. 41. Second state. With the date. Fine impression. The left upper corner missing. Framed.

3404—Pygmalion Falling in Love with his Statue of Galatea

Dutuit, vol. iv, pp. 426-427. No. 138. Second state. Saenredam's address is changed to that of Jansson.

Set of Three Antique Statues in Rome

Dutuit, vol. iv, pp. 427-428. No. 143-145.

1. Statue of Hercules in the Palazzo Farnesi
   Dutuit, 143.
2. Statue of Emperor Commodus as Hercules
   Dutuit, 144. Both from the R. Bathurst collection. Very fine.

Three pieces; one lot.

3405—Christophe Plantin

Dutuit, vol. iv, pp. 434-435. No. 181. First state. Before the inscriptions in the margin below. Excessively rare. From the P. Mariette collection.

ENGRAVED IN GOLTZIUS' MANNER

3406—Minerva Crowning a Young Hero

Unfinished plate. From the Peoli collection.

Venus and Cupids

Engraved by Heinrich Ulrich?

Two pieces; one lot.

HAINZELMANN, ELIAS

3407—Madonna and Child and S. Corbinianus
Leonhard Weiss, after Jos. Werner

St. Norbert
After Abr. à Diepenbeke, engraved by S. à Bolswert.

St. Raymund
After Abr. à Diepenbeke, engraved by M. Natalis.

Four pieces; one lot.

HALLÉ, NOËL

3408—Antiochus Thrown from His Chariot
T. de Baudicour, vol. i, p. 14. No. 1.

Antiochus Dictating His Will
P. de Baudicour, vol. i. No. 2. Both second state. Before the number and before Briceau's address.

Two pieces; one lot.

HOLLAR, WENZEL

3409—Portrait of the Engraver by Himself
Parthey, p. 313. No. 1420. Sixth state of 7. With Odieuvre's address.

3410—St. Barbara
After Holbein. Parthey, p. 32. No. 176. In England this print is considered to represent Anna Boleyn.

Juno
After Elzheimer. Parthey, pp. 50-51. No. 269.

Venus
After Elzheimer. Parthey, p. 51. No. 271a. Very fine impressions.

Three pieces; one lot.

3411—Cherubs and Children Playing
After P. van Avont. Parthey, pp. 98-104. Nos. 492-521. Of this set the following numbers in good old impressions with margin: 492-496; 498; 500-502; 504-506; 510; 516.

Fourteen pieces; one lot.

3412—The Four Elements
After P. van Avont. Parthey, pp. 104-105. Nos. 522-525. Fine impressions with margin.

Four pieces; one lot.

3413—The Same

Only three of the set. Parthey, 523. "Fire" is missing. Old impressions closely trimmed.

Three pieces; one lot.

3414—The Four Seasons

Full length figures of 1643-1644. Parthey, pp. 130-131. Nos. 606-609. Very fine, early impressions, inlaid. From the Seymour Haden collection.

Four pieces; one lot.

3415—The Four Seasons

Three-quarter length figures of 1641. Parthey, pp. 131-132. Nos. 610-613. Good old impressions, closely trimmed. From Bœrner's collection.

Four pieces; one lot.

3416—The Same

A later issue.

Four pieces; one lot.

3417—The Four Seasons

Half length figures of 1644. Parthey, pp. 132-133. Nos. 614-617. Fine early impressions, but all margin with the inscriptions cut off. From the Seymour Haden collection.

Four pieces; one lot.

3418—The Four Seasons

Views of Strassburg. Parthey, pp. 134-135. Nos. 622-625. An exceedingly interesting set in very fine, early impressions. From the Seymour Haden collection.

Texel

No. 1 of German Views. Parthey, p. 163. No. 775.

Five pieces; one lot.

3419—The Cathedral at Antwerp

Parthey, p. 169. No. 824. Good old impression, with a stain and a printer's crease. From the Henry Ward Beecher collection.

3420—White Hall—Lambeth

Parthey, p. 191. No. 912. From a set of four plates. English Views. (Parthey, 911-914.)

Five Muffs and a Few Other Articles of Finery

Parthey, p. 425. No. 1951. Fine impression. From the Buccleugh collection.

Two pieces; one lot.

3421—The Burning of St. Paul's

Parthey, p. 216. No. 1028. Inlaid and backed.

The Fire of London
In Hollar's manner. Laid down.

Two pieces; one lot.

3422—Westminster Hall and Abbey and Houses of Parliament
Parthey, p. 219. No. 1037.

View of Westminster Hall
Parthey, pp. 219-220. No. 1040.

The Title to the Set of Dutch Vessels
Parthey, p. 271. No. 1261. From the Storck collection.

Three pieces; one lot.

3423—Henry J. van Craenhals
Parthey, p. 299. No. 1381.

William Dugdale
Parthey, p. 303. No. 1392. Fine impression.

Two pieces; one lot.

3424—Lord Denny
After Holbein. Parthey, 301. No. 1387. From the Robt. Balmanno collection.

Robert Heath, Chief Justice
Parthey, pp. 310-311. No. 1413. Fine early impression.

Two pieces; one lot.

3425—Moretт
After Holbein. Parthey, p. 331. No. 1470. From the Balmanno collection.

Peter Paul Rubens
Parthey, p. 339. No. 1498.

Two pieces; one lot.

3426—Catherine of Aragon
After H. Holbein. Parthey, p. 355. No. 1549.

Anna Maria, Queen of Spain
Parthey, p. 287. No. 1344. Inlaid and backed.

Two pieces; one lot.

3427—Madame Killegry
After A. van Dyck. Parthey, p. 324. No. 1449. Fine and very rare. From the Julian Marshall collection.

3428—Portrait of an Unknown Young Man
After Holbein. Parthey, pp. 353-354. No. 1543.

Portrait of an Old Man with a Big Beard
After a wood carving by Holbein. Parthey, p. 355. No. 1548.

CHARLES BRANDON, DUKE OF SUFFOLK
After Holbein. Parthey, pp. 356-357. No. 1554.

Three pieces; one lot.

3429—BUST OF A WOMAN WITH AN OAK LEAF WREATH
After M. Schoen. Parthey, p. 373. No. 1641.

LADY GARRARD
Parthey, p. 391. No. 1722. Fine old impressions.

Two pieces; one lot.

3430—BUST OF A WOMAN, HER LOCKS TIED WITH BOWS OF RIBBON
Parthey, p. 419. No. 1912. No. 5 of the Circular Costume plates. Parthey, 1908-1944.

BUST OF A WOMAN IN A MAN'S HAT
No. 34 of the same set.

Two pieces; one lot.

3431—SPANIEL
After Maetham. Parthey, p. 451. No. 2097.

THREE PHEASANTS
After F. Barlow. Parthey, p. 457. No. 2131. No. 8 of a set of birds after Barlow, p. 2124-2143.

THE ROOSTER
Possibly by Hondecoeter.

Three pieces; one lot.

3432—SIR FRANCIS BACON
For Bacon's "Resuscitatio." Parthey, p. 475. No. 2243.

FRONTISPIECE TO DONNE'S WORKS AND JOHN HALES GOLDEN REMAINS
Parthey, p. 503. No. 2386. Inlaid and backed up.

Two pieces; one lot.

HONDIUS, HENDRIK

3433—ANDREAS RIVET, 1631
Doctor of Theology and Professor at the University of Leyden. Drugulin. No. 17458. From the T. Thane collection.

HOPFER, DANIEL

3434—ADAM AND EVE
Bartsch, vol. viii, p. 473. Nos. 1 and 2. From the S. Bermann collection.

CHRIST CRUCIFIED
Bartsch, vol. viii, p. 475. No. 12. Berlin Museum duplicate.

Three pieces; one lot.

3435—The Lord's Prayer

Bartsch, vol. viii, p. 480. No. 28. Duplicate from the Berlin Museum collection.

The Three Turcs

Bartsch, vol. viii, p. 487. No. 59.

Portrait of the Emperor Maximilian

Bartsch, vol. viii, pp. 491-492. No. 79.

Three pieces; one lot.

HOPFER, JEROME

3436—A Nude Man Lashing Another, Who is on His Knees

Reversed copy of part of an engraving by Agostino Veneziano. Bartsch, vol. viii, pp. 516-517. No. 40.

Portrait of Erasmus

Bartsch, vol. viii, p. 521. No. 62. First state. Before the number (70). From the Camberlyn collection.

Two pieces; one lot.

JACQUARD, ANTOINE

3437—Five Plates in de Bry's Manner

Representing a savage in the act of dismembering a human body and also carrying animals, returning from a hunt. Four different positions on one plate. The plates are numbered 9, 10, 11, 12 and 13. Number 9 bearing the initials of the engraver. Nagler Monogr. vol. i. No. 434. The impressions are very fine; they are neatly inlaid in old paper and bound in cloth.

KILIAN, LUCAS, PHILIPP AND WOLFGANG

3438—Christian IV of Denmark and Norway

Engraved by Lucas Kilian.

Jacob Jenis

Syndicus of Memmingen. Engraved by Philipp Kilian. Inlaid.

Infanta Maria

Intended bride of King Charles I. Engraved by Wolfgang Kilian.

Three pieces; one lot.

LIEVENS, JAN

3439—St. Jerome

Dutuit, vol. v, pp. 104-105. No. 5. Fourth state. "Fran von Wyngaerde, ex.," which appeared before in the right lower corner, is almost completely obliterated by diagonal burin lines. From the Archinto and Peoli collections.

LOIR, NICOLAS

3440—Holy Family

Robert-Dumesnil, vol. iii, p. 185. No. 6.

The Same

Robert-Dumesnil, vol. iii, p. 185. No. 7. From the John Michael Rysbrack collection.

The Same

Robert-Dumesnil, vol. iii, p. 186. No. 8.

The Same

Robert-Dumesnil, vol. iii, p. 186. No. 10.

The Same

Robert-Dumesnil, vol. iii, p. 186. No. 11. All second states. With the numbers and Mariette's address. The state of No. 7 cannot be ascertained, as the margin is cut off. All from the Peoli collection, except No. 7.

Five pieces; one lot.

3441—Venus and Adonis

Robert-Dumesnil, vol. iii, p. 192. No. 33. First state. Before the title: "Amour de Venus et d'Adonis," etc., and before P. Mariette's address.

Death of Dido

Robert-Dumesnil, vol. iii, pp. 192-193. No. 34. First state. Before the title and P. Mariette's address. Both from the Peoli collection.

Two pieces; one lot.

LORCH, MELCHIOR

3442—Portrait of Michel von Aitzing

Bartsch, vol. ix, p. 506. No. 11. First state, with the full inscription and the date 1565 instead of 1576, as described by Bartsch. Very fine impression. From the C. Fachot collection.

MANTEGNA, ANDREA

3443—Soldiers Carrying Trophies

Bartsch, vol. xiii, pp. 236-237. No. 14. Reversed replica of No. 13. From the A. F. Didot and Peoli collections.

MARATTI, CARLO

3444—Birth of the Virgin

Bartsch, vol. xxi, pp. 89-90. No. 1.

THE SAME

First state. Before the inscription.

THE ANNUNCIATION

Bartsch, vol. xxi, p. 90. No. 2.

THE SAME

First state. Before the inscription.

THE ADORATION OF THE ANGELS

Bartsch, vol. xxi, pp. 90-91. No. 4.

THE SAME

First state. Before the inscriptions.

THE VIRGIN AND MAGDALEN

Bartsch, vol. xxi, p. 91. No. 6.

THE SAME

First state. Before the inscriptions. All from the Peoli collection.

Eight pieces; one lot.

3445—THE ASSUMPTION OF THE VIRGIN

Bartsch, vol. xxi, p. 92. No. 8.

THE SAME

First state. Before the inscription. Both from the Peoli collection.

THE VIRGIN AND CHILD AND ST. JOHN

Bartsch, vol. xxi, pp. 92-93. No. 9. Second state.

THE MARRIAGE OF ST. CATHERINE

Bartsch, vol. xxi, p. 93. No. 10.

THE SAME

First state. Before the inscription.

Five pieces; one lot.

3446—THE SAME

First state. Bartsch, 4; Bartsch, 6, and Bartsch, 8. Second states. The last one from the Peoli collection.

Four pieces; one lot.

MASTER B., OF THE DIE

3447—APOLLO KILLING THE SERPENT PYTHON

Bartsch, vol. xv, p. 197. No. 19. The first plate of a set of four "History of Apollo and Daphne," after Giulio Romano. Bartsch, 19-22. Slightly injured.

VENUS ORDERING PSYCHE TO GET WATER FROM A FOUNTAIN GUARDED BY DRAGONS

Bartsch, vol. xv, p. 224. No. 71. Fine early impression. From the J. Marshall collection.

Two pieces; one lot.

3448—The Same

Bartsch, 71. From the A. F. Didot and Peoli collections.

Five Men Battling with Wild Beasts

After Giulio Romano. Bartsch, vol. xv, p. 229. No. 79.

Two pieces; one lot.

3449—Apuleius' Fable of Psyche

After Raphaël. Bartsch, vol. xv, pp. 211-224. Nos. 39-70. Complete set of 32 plates of the second state. With F. Villamena's retouch and Salamanca's address. Inlaid.

Thirty-two pieces; one lot.

MATHAM, JACOB

3450—Adam and Eve Eating the Forbidden Fruit

After H. Goltzius. Dutuit, vol. iv, p. 478. No. 1. Second state. The figure of God has been replaced by a halo.

St. Jerome

Bartsch, vol. iii, p. 154. No. 90. From the set of the four doctors of the church, by Giuseppe Cesari d'Arpinas. Bartsch, 87-90.

Two pieces; one lot.

3451—Hendrick Goltzius

Bartsch, vol. iii, p. 139-140. No. 22.

Abraham Bloemaert

After P. Moreelse. Bartsch, vol. iii, p. 177. No. 185.

Giuseppe Cesari d'Arpinas

After E. Quirini. Bartsch, vol. iii, p. 178. No. 189.

Three pieces; one lot.

PANNEELS, WILLEM

3452—Salome with the Head of John the Baptist

After P. P. Rubens. Schneevoogt, p. 21, sec. ii. No. 168

Jupiter and Juno

After P. P. Rubens. Schneevoogt, p. 120, sec. vii. No. 2.

Jupiter and Antiope

After P. P. Rubens. Schneevoogt, p. 120, sec. vii. No. 3. From the W. Sharp collection. All second states, with "F. V. W., ex."

Three pieces; one lot.

3453—Cleopatra

After P. P. Rubens. Schneevoogt, p. 140, sec. viii. No. 38.

Cimon and Pera

After P. P. Rubens. Schneevoogt, p. 142, sec. viii. No. 51. Both second states, with "F. V. W., ex."

Two pieces; one lot.

3454—Joseph Relating His Dreams to His Father
Bartsch, vol. viii, p. 323. No. 9.

Joseph and Potiphar's Wife
Bartsch, 12. From collection of J. von Camesina.

Two pieces; one lot.

3455—The Life of Jesus Christ
Bartsch, 30-54.

No. 12. Christ Healing the Sick Woman
Bartsch, vol. viii, p. 331. No. 40.

No. 15. Christ and the Pharisees
Bartsch, 43.

No. 16. Christ Entering Jerusalem
Bartsch, 44.

No. 24. Descent of the Holy Ghost
Bartsch, 53.

Four pieces; one lot.

3456—Christ, and the Woman Taken in Adultery
Bartsch, vol. viii, p. 334. No. 55. Small tear neatly repaired.

The Seven Works of Charity
Bartsch, 58-64.

No. 3. Giving Drink to the Thirsty
Bartsch, vol. viii, p. 336. No. 60.

Two pieces; one lot.

3457—Four Subjects of the Fable
Bartsch, 70-73.

Thomiris Immersing the Head of Cyrus in a Bag Filled with Blood
Bartsch, vol. viii, p. 340. No. 70.

Medea Putting Her Penates into the Hands of Jason
Bartsch, 71.

Two pieces; one lot.

3458—The Death of Lucretia
Bartsch, vol. viii, pp. 342-343. No. 79. From the set of four pieces of Roman History. (Bartsch, 78-81.)

Virginius Killing His Daughter
Bartsch, vol. viii, p. 344. No. 84.

Two pieces; one lot.

3459—Two Illustrations for a Story by Albert d'Eyb
Bartsch, 87-88.

1. The Poet Virgil in a Basket
Bartsch, vol. viii, pp. 345-347. No. 87.

2. The Courtesan and the Romans
Bartsch, 88. Both fine impressions from the William Bell Scott collection.

Two pieces; one lot.

3460—The Same
Bartsch, 87. An equally fine impression. From the Robert Balmanno collection.

3461—The Five Senses
Bartsch, vol. viii, pp. 353-354. Nos. 105-109. A fine even set from the W. Esdaile collection.

Five pieces; one lot.

PERRET, PIETER

3462—Warrior Holding the Statue of Liberty

PESNE, JEAN

3463—The Will of Eudamidas
After N. Poussin. Robert-Dumesnil, vol. iii, pp. 144-145. No. 29. Second state. Before the retouch. From the Peoli collection.

POTTER, PAUL

3464—View of a Meadow
Dutuit, vol. v, pp. 276-277. No. 14. Eighth state. The plate is cut down and the address of P. Schenck has been removed. From the Peoli collection.

The Shepherd
Dutuit, vol. v, pp. 277-278. No. 15. Intermediate state between the third and the fourth. The name of the engraver is plainly visible, no attempt having been made to remove it. From the von Liphart and Peoli collections.

Two pieces; one lot.

PROCACCINI, CAMILLO

3465—Repose in Egypt
Bartsch, vol. xviii, p. 19. No. 1. First state. Before "Mariette excu."

The Transfiguration
Bartsch, vol. xviii, pp. 20-21. No. 4. First state. Before the retouch on the head of Christ. Only one eye is visible. Both from the Peoli collection.

Two pieces; one lot.

3466—The Virgin of The Cradle
Bartsch, vol. xiv, pp. 70-73. No. 63. Fine old impression of the rare original.

3467—The Martyrdom of St. Felicitas
Bartsch, vol. xiv, pp. 104-6. No. 117. Good old impression, the paper skinned on the back.

3468—The Judgment of Paris
Bartsch, vol. xiv, pp. 197-198. No. 245. Good impression before Salamanca's address.

3469—Cupid and the Three Graces
One of the three angles of the Gallery Ghigi. Bartsch, vol. xiv, p. 257. No. 344. Very fine, early impression, but unfortunately damaged in several places and the paper replaced. From the P. Mariette collection. Framed.

3470—Another Impression of Bartsch, 344
Not as early as No. 3469, but in much better condition and with big margin. From the Buccleugh collection.

3471—Mars, Venus and Cupid
Bartsch, vol. xiv, pp. 257-258. No. 345. Second state. Venus carrying a torch and on the shield the head of the Medusa. From the Gervaise and Peoli collections.

3472—Parnassus
Bartsch, vol. xiv, pp. 200-201. No. 247. Second state. With the monogram and the inscription. Fine old impression.

3473—A Bacchanal
Bartsch, vol. xiv, pp. 202-203. No. 249. Reversed replica of Bartsch, 248. Good old impression, torn and carefully mended. Extremely rare. From the Peoli collection.

3474—"Quos Ego"
Bartsch, vol. xiv, pp. 264-268. No. 352. From the retouched plate. The address of Salamanca, however, has been rubbed off. From the Esdaile collection.

3475—The Violin Player Surrounded by Three Nude Women
Bartsch, vol. xiv, pp. 300-301. No. 398. Very rare.

3476—The Plague
Bartsch, vol. xiv, p. 314. No. 417. Extremely rare. From the Kollmann collection.

REMBRANDT HARMENSZOON VAN RIJN

3477—Rembrandt in a Turned-up Hat and Embroidered Mantle
Bartsch, 7. Van Vliet's copy. Dutuit, vol. v, p. 308.

3478—Rembrandt and His Wife
Bartsch, 19. First state. Before the retouch and with the little "crotchet" over the right eye of the woman. A very fine impression, with a small margin. From the Aylesford and Buccleugh collections.

3479—Rembrandt in a Cap and Feather
Bartsch, 20. Second state. Only one-quarter of the shadow, which was running along the left edge of the plate remains above the right shoulder, the signature is still plainly visible. Fine impression with small margin. From the Buccleugh collection.

3480—Rembrandt Drawing
Bartsch, 22. Ninth state. The horizontal lines on the coat are without burr, and there is a thin horizontal shadow running across the back of the book, but before the last general retouch, which consists of a set of fine and regular lines. Slightly foxed. Fine.

3481—Adam and Eve
Bartsch, 28. Second state. The upper outline of the rock, on which Adam is partly seated, is indicated by a line instead of points. Fine impression with margin.

3482—Abraham Entertaining the Three Angels
Bartsch, 29. A very good impression with some burr left on the dry print.

3483—Jacob Lamenting the Supposed Death of Joseph
Bartsch, 38. The most deceiving copy. Dutuit, v, p. 333.

3484—Joseph and Potiphar's Wife

Bartsch, 39. Intermediate state, between the third and fourth. Before the crosshatching of the oval of the bedpost, but with a set of diagonal lines from the right upper corner down along the edge, some of which extend beyond the border line.

3485—The Angel Ascending from Tobit and His Family

Bartsch, 43. First state. The light part of Tobit's wife's headgear and the knot of his son's belt are covered with thin (dry point) lines. Fine impression. From the Mary J. Morgan collection.

3486—The Same

Third state. Before the general retouch with the burin, but with a set of short lines in the foreground of the left lower corner. From the Peoli collection.

3487—The Angel Appearing to the Shepherds

Bartsch, 44. Third state (first finished state). A very fine impression of this important plate, with a margin of 11 mm. A small worm-hole towards the right lower corner. From the Brentano-Birckenstock collection. Framed.

3488—The Same

Fourth state. The entire plate is rudely retouched with the burin. The landscape with the bridge is obliterated. Very closely trimmed.

3489—The Circumcision

Bartsch, 47. Second state. The two white spaces along the upper edge are covered with oblique lines. From the Peoli collection.

3490—The Presentation of Jesus in the Vaulted Temple

Bartsch, 49. Second state. St. Simon wears now a black skullcap, but there is a small unfinished space along the upper edge where the ray of light comes in. From the Peoli collection.

3491—The Flight into Egypt

Bartsch, 52. Second state. The plate is cleaned and the outlines strengthened with the needle. From the Peoli collection.

3492—The Repose in Egypt

Bartsch, 58. Very good impression with a little burr left on some of the lines, and with 90 mm. margin. From the Fitzwilliam collection of Cambridge University, and from the Mary J. Morgan collection.

3493—Christ Among the Doctors

Bartsch, 65. Second state. The plate is covered with oxide spots, artificially strengthened by "retroussage," which produces a mezzotinto effect. From the A. F. Didot and Peoli collection.

3494—Christ Preaching

Also called the "Little LaTombe." Bartsch, 67. Superb impression, with much burr and a small margin. Slightly foxed. From the Mary J. Morgan collection. Framed.

3495—The Same

Good impression, with an indication of burr. From the A. Firmin-Didot and the Peoli collections.

3496—Christ and the Samaritan Woman

Bartsch, 71. First state. With the two parallel lines along the upper border and with the set of small, vertical lines just above the small window, which touches the edge of the plate. Fine impression with 4 mm. margin. From the A. Firmin-Didot and Peoli collections.

3497—Christ Healing the Sick

Commonly called "*The Hundred Guilders Print.*" Bartsch, 74. Second state. The finest of all. A magnificent impression of this rare and much-sought-for etching by the master. A small tear in the left upper corner skillfully repaired. From the J. P. F. Kalle and Peoli collections.

3498—Christ Presented to the People

Bartsch, 76. Eighth state. The mask between the two arches of the vault is covered with horizontal lines, but the plate is covered with burr. An exceedingly fine impression of this rare plate. It was folded in the middle and the fold broken through at the top and bottom, but carefully repaired. From the John Barnard collection.

3499—The Great Ecce Homo

Bartsch, 77. Third state. The right shoulder of the man with a big black beard in front of Pilate has been removed and the right leg of Christ has been lengthened; but before the crosshatchings on the face of the excited, pleading man to the left of the reed. Fine impression. Several tears carefully repaired. From the A. F. Didot and Peoli collections.

3500—The Crucifixion

Small rectangular plate. Bartsch, 80. Second state. The plate is cleaned and retouched.

3501—The Descent from the Cross

The large plate. Bartsch, 81. Third state, according to Rovinski. With the crosshatching, that is, the whole plate has been gone over again. Before "Amstelodami Hendrickus Vlenburgensis excudebat" was added in the lower margin. Dutuit and von Seidlitz call it second state, because they claim Rovinski's first state to be from an entirely different plate, which never was finished. A very fine impression. Framed.

3502—The Descent from the Cross

A night piece. Bartsch, 83. Second state. With a set of regular, diagonal burin lines in the upper part of the plate. Small margin.

3503—The Decapitation of St. John the Baptist

Bartsch, 92. Second state. The spears of the soldiers to the left have been re-enforced with the burin. It seems that this impression was used for making a counterproof and therefore the blurred appearance. From the Goldsmid and Peoli collections.

3504—Peter and John Healing the Sick

Bartsch, 94. Second state. The right side of Peter's body has now an outline, while the shading of the arch to the left has not been carried further down. Very fine impression, with burr, on Japanese paper. From the Sir Edward Astley collection. Framed.

3505—The Baptism of the Eunuch

Bartsch, 98. Second state. The cascade is now shaded with a set of diagonal lines. From the Peoli collection.

3506—The Death of the Virgin

Bartsch, 99. Second state. The small oval on the base of the left bedpost is still without the vertical lines, while the arm of the chair in the right corner is heavily shaded. With small margin. From the Peoli collection.

3507—The Same

Second state. Very fine, rich impression with burr and a small margin. From the collection of Wm. Morley. Framed.

3508—St. Jerome Sitting at the Foot of a Tree
Bartsch, 100. Third state. Most of the retouches of the second state (back of the left sleeve) have been worn off.

3509—The Game of Kolef
Bartsch, 125. Second state. The white spots along the upper edge have been covered. From the G. Lorcano collection.

3510—The Schoolmaster
Bartsch, 128. First state. Before the retouch. The face towards the middle of the plate has the appearance of a monkey.

3511—A Man Playing Cards
Bartsch, 136. First state. Pure etching. There is a white space along the upper edge of the plate. From P. Mariette's collection.

The Same
Second state. The white space has been covered with lines. With a small margin.

Two pieces; one lot.

3512—A Man Meditating
Bartsch, 148. Fifth state. The plate is reduced to 131 mm. x 145 mm. and the flame has the form of a lance. Fine impression with margin. A trifle foxed. From the Camesina, Arozarena, A. F. Didot and Peoli collections.

3513—A Painter Drawing from a Model
Bartsch, 192. Second state. The upper part of the easle is shaded. Fine impression, but foxed. From the Chalon, Dighton, Seymour and Mary J. Morgan collections.

3514—Academic Figures of Two Men
Bartsch, 194. First state. Before the white spaces near the left edge and on the right shoulder of the man sitting in front were covered with lines. With margin. From the Peoli collection.

3515—A Woman with Her Feet in the Water
Bartsch, 200.

3516—The Woman with the Arrow
Bartsch, 202. Third state. The signature is re-enforced and the white spaces near it are covered. Fine impression with a small margin. Slightly foxed. From the Gervaise, A. F. Didot and Peoli collections.

3517—A Nude Woman Lying Down and Seen from the Back

Bartsch, 205. Third state. With the retouch that covers all blank spaces along the upper edge.

3518—The Three Trees

Bartsch, 212. Superb impression on paper with the watermark of the "Head of Folly." Very rich, but at the same time transparent in its deepest shadows, so that the two persons in the lower right corner, are plainly visible. With 6 mm. margin all around the composition. A small tear carefully repaired. Framed.

3519—An Arched Landscape with a Flock of Sheep

Bartsch, 224. First state. Before the small dead branches protruding from the tree nearest to the road. An impression of unexcelled beauty and freshness, full of burr and with a margin of from 12 to 15 mm. on all sides. From the John Barnard, Goerge Hibbert, Aylesford and Holford collections. Framed.

3520—A Landscape with a Cottage and a Haybarn

Bartsch, 225. A magnificent impression of rare beauty. Strong, but transparent, with a very delicate distance and with plenty of burr in the foreground. The paper is in immaculate condition, and there is a small margin on all sides of the plate. From the collection of C. Josi. Also a counterproof of the same plate. Framed.

3521—An Old Man in a Divided Fur Cap

Bartsch, 265. Third state. The plate worked over in mezzotints by Verkolje.

3522—Jan Silvius

Protestant minister at Amsterdam. Bartsch, 266. Second state. The oxide spots are covered with heavy lines. Fine impression, with small margin. Slightly foxed. From the Pcoli collection.

3523—The Same

Second state. Also a fine impression, slightly foxed. From the Buccleugh collection.

3524—Clement de Jonghe

Bartsch, 272. First state. The background is not cleaned, before the additional shading on the right eye, before the plate was arched at the top and before the additional hatchings below the top of the

chairback. A very fine impression of this rare state, with 20 mm. margin. From the P. Mariette, Galichon and Seymour Haden collections.

3525—Jan Lutma

Bartsch, 276. Third state. With the curved shading on the arch of the window. Good impression with a small margin.

3526—Jan Asselyn (Crabbetje)

Bartsch, 277. Third state. The background is burnished out and the portrait retouched. On thin Japanese paper.

3527—Ephraim Bonus

Bartsch, 278. Second state. The ring on the finger is now white. Fine impression with a small margin on three sides and—13 mm.—at the bottom. From the Mary J. Morgan collection. Framed.

3528—Uytenbogaerd

(The goldweigher.) Bartsch, 281. Third state. With Captain Baillie's retouch. Fine impression with big margin. Framed.

3529—The Little Coppenol

Bartsch, 282. Sixth state. Retouched with very close lines, and the bull's-eye is put in again. Very good impression with margin. From the A. F. Didot and Peoli collections.

3530—The Great Coppenol

Bartsch, 283. Denon's copy. Dutuit, vol. v, p. 484.

3531—The Great Jewish Bride

Bartsch, 340. Fourth state. The wall on the right of the plate is divided in courses. Very fine impression, with margin. Duplicate from the British Museum collection. Framed.

3532—The Disciples at Emmaus

Engraved by Arnould Houbraken. Bartsch, app. pp. 156-157. No. 4. First state. The pure etching. Second state. The plate is mezzotinted. Third state. In the lower margin: "Rembrandt f. 1635." The "6" reversed. Fourth state. The mezzotint is almost completely worn off and the plate is reduced in size. "II D Pag. 34" in upper right corner. From the Aylesford collection.

Four pieces; one lot.

REVERDY, GEORGES (CESARI REVERDINO)

3533—Moses Striking the Rock Horeb
Bartsch, vol. xv, pp. 466-467. No. 2.

RIBERA, JUSEPA DE ("LO SPAGNOLETTO")

3534—The Martyrdom of St. Bartholomew
Bartsch, vol. xx, p. 81. No. 6.

St. Peter
Bartsch, 7. First state. Before "F. V. W., ex." Both from the Peoli collection.

Two pieces; one lot.

ROSA, SALVATOR

3535—Four Pieces from the Set of Sixty-two Figures
Bartsch, xx, pp. 278-292. Nos. 26, 29, 36 and 80.

Four pieces; one lot.

RUBENS, PETER PAUL

3536—Christ in the Garden of Olives
Engraved by Pieter de Balliu. Schneevoogt, sec. ii, p. 38. No. 234. First state. Before Wyngaerde's address was changed to Huberti's.

The Holy Family, St. John and St. Ann
Engraved by Lucas Vorsterman, sen. Schneevoogt, sec. iv, p. 88. No. 126. First state. Before Schenk's address.

Two pieces; one lot.

3537—St. Francis Receiving the Infant Christ from the Arms of the Virgin
Engraved by Michel Lasne. Schneevoogt, sec. v, p. 99. No. 42. First state. Before "S. Franciscus de Paula" between the latin verses.

The Martyrdom of St. Lawrence
Engraved by Lucas Vorsterman, sen. Schneevoogt, sec. v, p. 105. No. 100.

Ixion Duped by Juno
Engraved by P. van Sompel. Schneevoogt, sec. vii, p. 121. No. 11. Second state. With "G. Valk Excu'd."

Three pieces; one lot.

SAENREDAM, JAN

3538—Eve Persuading Adam to Eat the Apple
Bartsch, vol. iii, pp. 232-33. No. 35. Second state. "Razet divulg" replaced by "R. de Baudous."

The Three Kinds of Marriages
Bartsch, iii, pp. 246-247. No. 84-86. No. 2. Marriage for Riches. Bartsch, 85.

Susannah and the Elders
After H. Goltzius. Dutuit, vol. iv, pp. 498-99. No. 3. Copy.

Three pieces; one lot.

SADELER, AEGIDIUS

3539—The Virgin and Child Surrounded by Saints
After Joh. ab Ach.

Hercules Leading Away Cerberus

Pan and Syrinx

The Happy Mother

The three last ones after his own designs.

Four pieces; one lot.

SADELER, JAN AND RAPHAEL

3540—Enoch and His House
By J. Sadeler, after M. de Vos.

Dormio et cor Meum Vigilat
By J. Sadeler.

War Scene
By J. Sadeler, after Iost Amman.

The Sense of Smelling
By R. Sadeler, after M. de Vos.

Vita Contemplativa—Vita Activa

St. Anthony
After O. Fialetti.

Six pieces; one lot.

SOLIS, VIRGILIUS

3541—The Eight Virtues
Bartsch, vol. ix, p. 268. No. 198.

SUBLEYRAS, PIERRE

3542—The Brazen Serpent
Robert-Dumesnil, vol. xi, p. 308. No. 2. First state. Before the inscription: "Tabula a Pétro . . ."

Magdalen Washing the Feet of Christ
Robert-Dumesnil, vol. xi, pp. 308-309. No. 3. Second state to the fifth. The third state has one line of the inscription suppressed. All from the Peoli collection.

Five pieces; one lot.

SUYDERHOEF, JONAS

3543—David Nuyts

Dutuit, vol. vi, p. 392. No. 61. Second state. The verses are no longer in Gothic letters. From the W. Sharp and Lawson Thompson collections.

Theodor Schrevel

After F. Hals. Dutuit, vol. vi, p. 397. No. 77. Second state. The misspellings "Screevelium" and "Landasse" are corrected, but before Banheinningh's address was replaced by "H. Focken excudit."

Two pieces; one lot.

3544—Les Joueurs de Trictrac

After A. van Ostade. Dutuit, vol. vi, p. 412. No. 123. Third state. With the shading of the head of the pipe laying under the table.

TEMPESTA, ANTONIO

3545—The Principal Actions of Alexander

Bartsch, vol. xvii, pp. 143-144. Nos. 545-556. No. 7 of the set.

War of the Romans against the Batavians

Bartsch, vol. xvii, pp. 145-146. Nos. 560-595. Of this set of 36 plates the Nos. 2, 3, 6, 15, 16, 29, 32, and a plate without the number.

Nine pieces; one lot.

TESTA, PIETRO

3546—Abraham's Sacrifice

Bartsch, vol. xx, p. 215. No. 1. Very fine impression. From the John Barnard collection.

3547—Death of Cato

Bartsch, vol. xx, p. 220. No. 20.

Venus Presenting a Suit of Armor to Æneas

Bartsch, vol. xx, p. 221. No. 24.

Two pieces; one lot.

UNKNOWN ENGRAVERS

3548—Nine Headpieces

With animals mounted on two sheets. Among them one duplicate. Very fine and rare.

Nine pieces; one lot.

3549—Six Silversmith's Designs of Ornaments

Among them three nielli. Very rare.

Six pieces; one lot.

3550—A Collection of 37 Silversmith's Ornaments
Engravings of scroll designs. Trial proofs on China paper, mounted on plate paper and bound. Paper cover and canvas back. Gilt top.

3551—Hercules Carrying the Columns of Gades
Hercules Subduing Cerberus
In the manner of the Little Masters.
Reversed Copy of the Virgin of 1507
By A. Altdorfer. Bartsch, vol. viii, p. 47. No. 15.
St. Barbara
Very early German engraving.
Four pieces on two sheets; one lot.

VARIOUS ENGRAVERS

3552—Fourteen Engravings and Etchings
By Badalocchio, Farinati, Tempesta and others.
Fourteen pieces; one lot.

VAN DALEN, CORNELIS

3553—Venus Speaking to Cupid
After G. Flinck. Andresen, vol. i, p. 318. No. 5. Second state. With the inscriptions, but before "C. v. Dalen senex Excudit" was replaced by Blooteling's address.
Joshua Sylvestre
For the translation of Du Bartas' works.
Two pieces; one lot.

3554—Giorgio Barbarelli (Giorgione da Castelfranco)
After Titian. Andresen, vol, i, p. 318. No. 10. First state. Proof before all letters.

VAN DEN HOECKE, ROBERT

3555—Le Moulin à vent
Bartsch, vol. v, p. 151. No. 1. From the collection of Brüsaber.
La Marmite
Bartsch, vol. v, pp. 157-158. No. 14. First state. Before the address. From the Camberlyn collection.
Le petit Fort
Bartsch, vol. v, p. 160. No. 17.
Also a Landscape
By Ignace van den Stock. Etching. From the Camberlyn collection.
Four pieces; one lot.

VAN DEN HOOVE, FREDERIK HENDRIK

3556—Jacob Cornelisz

After C. de Visscher, Surgeon at Amsterdam. Andresen, vol. i, p. 692. No. 1. A very strong and spirited portrait.

VAN DE VELDE, ESAIAS

3557—The Kermess

Andresen, vol. ii, p. 645. No. 3. Before the inscription "Laet de Boeren . . ." Also three other prints by A. van de Velde, Backhuizen, etc.

Four pieces; one lot.

VAN DE VELDE, JAN

3558—Pieter Schreyver

After F. Hals. Andresen, vol. ii, p. 646. No. 8.

The Witch

Andresen, vol. ii, p. 646. No. 14. First state. Before Schagen's address.

The Tric-Trac Players

Andresen, vol. ii. p. 646. No. 16. Second state. With Visscher's address.

Three pieces; one lot.

3559—The Star of the Kings

After P. Molyn. Andresen, vol. ii, p. 646. No. 18. First state. Before Visscher's address and before the name of the engraver.

Children Dancing

After P. Molyn. Andresen, vol. ii, p. 646. No. 19. Second state. With Visscher's address.

Two pieces; one lot.

3560—The Pancake Woman (de Koeckebakster)

After P. Molyn. Andresen, vol. ii, p. 647. No. 20. Second state. Before Visscher's address.

The Returning Shepherd

Andresen, vol. ii, p. 647. No. 23. First state. Before Visscher's address. Both very fine.

Two pieces; one lot.

3561—Aurora and Vesper

From the "Four Times of the Day." Andresen, vol. ii, p. 647. No. 32. First state. Before Visscher's address on the plate of "Aurora." All in Count Goudt's manner.

Two pieces; one lot.

3562—Vesper

From the set "Four Times of the Day." Andresen, 32. From the collections of von Rumohr and Berlin Museum.

"Ignis"

After J. Buytenweg. From the set of the "Four Elements." First state. Before Visscher's address. Andresen, vol. ii, p. 648. No. 33.

Autumn

From the set of the Seasons. All in Count Goudt's manner.

Three pieces; one lot.

3563—The Four Times of the Day

Franken, 191-194. In Count Goudt's manner. A very fine set.

Four pieces; one lot.

3564—Terra, Aër and Aqua

From the "Four Elements," after J. Buytenweg. Franken, 142-145.

Three pieces; one lot.

3565—"Aër"

From the set "Four Elements." Franken, 142-145.

Another Plate of "Aqua"

Belonging to a different set.

Two pieces; one lot.

3566—The Country Fairs

Seven of the eight plates. One of them before the name of the artist and before the number. An interesting set of Costume plates.

Seven pieces; one lot.

3567—Five Dutch Landscapes Nos. 1-5

Two Interiors of Printing Shops

Both after P. Saenredam.

Seven pieces; one lot.

VAN DYCK, ANTHONIE

3568—Jan Breughel

Dutuit, vol. iv, pp. 158-159. No. 1. Third state. Before the letters G. H. Very fine. From the collection of Dr. W. Ackermann.

3569—Jodocus Momper

Dutuit, vol. iv, p. 163. No. 7. Fifth state. The letters G. H. are taken out and the plate is cleaned. Inlaid. From the P. Mariette collection.

Paul du Pont

Dutuit, vol. iv, pp. 164-165. No. 9. Sixth state. The letters G. H. are taken out. From the collection of Heinrich Füssli & Co.

Two pieces; one lot.

3570—Jacob Jordaens

Engraved by P. de Jode. Dutuit, vol. iv, p. 197. No. 40. Fourth state. The letters G. H. are removed. From the Peoli collection.

Palamedes Palamedesz

Engraved by Paul Pontius. Dutuit, vol. iv, pp. 212-213. No. 64. Fifth state. The letters G. H. are removed.

Van Stalbent, Adriaan

Copy after Pontius. Dutuit, 72. Oval. Unfinished trial proof.

Three pieces; one lot.

3571—Theodor Galle

Engraved by Lucas Vorsterman, sen. Dutuit, vol. iv, pp. 225-226. No. 88. Fourth state. The letters G. H. have been removed.

Gerard Seghers

Engraved by Lucas Vorsterman, jr. Dutuit, vol. iv, p. 233. No. 101. Fourth state. The back part of the head has been enlarged.

Don Antonio Zuniga e Davila

Engraved by Conrad Waumans. Dutuit, vol. iv, pp. 258-259. No. 154. First state. Before J. Meyssen's address was removed.

Three pieces; one lot.

VAN EVERDINGEN, ALDERT

3572—Le Troupeau de Cochons

Drugulin, pp. 31-32. No. 43. Second state. The corners of the plate are rounded, but before all the corners of the border line were closed and before all the sky was shaded. With margin.

La rivière au bas du grand rocher

Drugulin, pp. 32-33. No. 44. Second state. The corners of the plate are rounded, with the slip of the burin, but before the shading of the entire sky. Laid down.

Two pieces; one lot.

3573—La chèvre sur le petit Pont

Drugulin, p. 37. No. 51. Third state. The corners of the plate are rounded and in front of rock in the centre a bunch of grass, but before the border line was strengthened.

Les trois voyageurs au pied du grand rocher

Drugulin, pp. 50-51. No. 70. Third state. The sky has been again shaded across the entire plate, but the plate is not cleaned. Margin.

La femme regardant la nacelle

Drugulin, pp. 54-55. No. 76. Third state. The shading of the sky touches the border line. With the set of diagonal lines in the right lower corner.

Three pieces; one lot.

VAN LEYDEN, LUCAS

3574—The Crown of Thorns
Dutuit, vol. v, p. 65. No. 68.

The Same
(Larger plate.) Dutuit, vol. v, p. 65. No. 69. Good old impression with large margin. From the Wm. Bell Scott collection.

Two pieces; one lot.

3575—Calvary
Dutuit, vol. v, p. 67. No. 74. Second state. The date is no longer reversed. Folded and a small tear skillfully repaired.

3576—The Return of the Prodigal Son
Dutuit, vol. v, p. 68. No. 78. Fine, strong impression, but folded and torn. The tear skillfully repaired. From the Holford collection.

3577—St. Christopher
Dutuit, vol. v, p. 74. No. 108.

The Four Evangelists
Small oval copies of Dutuit, vol. v, pp. 72-73. Nos. 100-104.

Five pieces on two sheets; one lot.

3578—St. Jerome
Dutuit, vol. v, p. 75. No. 114. From the B. Keller and Mary J. Morgan collections.

3579—St. Anthony
Dutuit, vol. v, p. 76. No. 116.

3580—Pyramus and Thisbe
Dutuit, vol. v, p. 80. No. 135. From the Mary J. Morgan collection.

VANNI, FRANCESCO

3581—St. Francis in Ecstasy
Bartsch, vol. xvii, pp. 196-197. No. 3. Exceedingly rare.

VAN OSTADE, ADRIAAN

3582—The Hurdy-gurdy Player
Dutuit, vol. v, p. 223. No. 8. Fourth state. The outline of the right shoulder is complete, and the little gray spot on the mantle to the right is covered with lines.

The Man Looking Out of the Door
Dutuit, vol. v, pp. 223-224. No. 9. Second state.

Two pieces; one lot.

3583—The Smoker at the Window

Dutuit, vol. v, p. 224. No. 10. Third state. The shadow under the hat near the nose has three sets of lines.

Rural Affection

Dutuit, vol. v, pp. 224-225. No. 10. Ninth state. The plate is heavily retouched with the burin.

Two pieces; one lot.

3584—Man and Woman Conversing

Dutuit, vol. v, pp. 225-226. No. 12. Third state. The border line is still thin and the black spot on the woman's back is very plain. From the Alferoff collection.

3585—The Same

Dutuit, 12. Third state.

The Three Smokers

Dutuit, vol. v, p. 227. No. 13. Fifth state. The crosslines in the right upper corner near the plate reach now the upper border line.

Two pieces; one lot.

3586—The Knifethrust

Dutuit, vol. v, p. 231. No. 18. Fifth state. The bolt of the door behind the man with the knife raised above his head is no longer visible and the arch has an additional set of vertical lines near the window.

The Singers at a Window

Dutuit, vol. v, pp. 232-33. No. 19. Seventh state. There is a slip of the burin on the nose of the man behind the one singing and his cap is covered with a third set of lines.

Two pieces; one lot.

3587—A Painter

Dutuit, vol. v, pp. 245-247. No. 32. Fourth state. Before the height of the hat was reduced and before the place was cut to 235 mm. by 175 mm. Very fine.

3588—The Anglers

Dutuit, vol. v, p. 237. No. 26. Fourth state. The border line is reenforced and the horizontal shading in the sky of the right corner is still visible.

Also a Small Copy of it

Both from the Peoli collection.

Two pieces; one lot.

3589—The Luncheon

Dutuit, vol. v, pp. 265-267. No. 50. Eighth state. With the verses by Tibull and the strong diagonal lines between the legs of the small

bench, upon which the woman is seated; the border line is re-enforced. Fine impression, with good margin, slightly foxed. From the Esdaile collection.

VAN VLIET, JORIS

3590—Lot and His Daughters
Dutuit, vol. vi, pp. 540-541. No. 1. Second state. With the set of diagonal lines on the rock towards the right upper corner, but before "Clemendt de Jonghe exeudit" in the middle of the margin. Very fine. From the Linck and Alferoff collections.

3591—The Rat Killer
Dutuit, vol. vi, p. 552. No. 55. Very fine early impression with margin.

VENEZIANO, AGNOSTINO

3592—The Procession of Silenus
Bartsch, vol. xiv, pp. 192-193. No. 240. Early impression, before the address of Antonio Salamanca. Good margin. From the Durand and Robert-Dumesnil collections.

3593—Venus and Vulcan Surrounded by Cupids
Bartsch, vol. xiv, pp. 261-262. No. 349. First state. Before the address of Ant. Salamanca. Fine early impression.

3594—The "Stregozzo"
Bartsch, vol. xiv, pp. 321-323. No. 426. Laid down. Second state. With the initials.

VISSCHER, CORNELIS

3595—Virgin and Child in a Landscape with Tobias and the Angel
After Titian. Dutuit, vol. vi, p. 467. No. 4. First state. Proof before all letters.

3596—The Ascension
After Paul Veronese. Dutuit, vol. vi, p. 468. No. 9. First state. Proof before all letters. Small hole in lower margin.

3597—A Couple Seated at a Table
After A. van Ostade. Dutuit, vol. vi, p. 491. No. 82. Fourth state. Before De Jonghe's address. From the Burleigh James collection.

VISSCHER, JAN

3598—Le Tâtonneur

After A. van Ostade. Dutuit, vol. vi, pp. 529-530. No. 2. Possibly a second state. Part of the lower margin being cut off, the state cannot be ascertained.

Les Joueurs de Trictrac Sous la Traille

After A. van Ostade. Dutuit, vol. vi, p. 530. No. 3. Fine early impression. The state cannot be ascertained as all margin has been cut off. From the Burleigh James collection.

Two pieces; one lot.

VAN BOUCKEL, ANNA

3599—Christopher, Prince of Portugal

Son of King Antonio, after D. du Moutier. The only plate known by this engraver.

VON SANDRART, JACOB

3600—Johann Jacob Leibniz

After D. Preisler.

Georg Wolfgang Freiherr zu Schwarzenberg

After P. Schik. Engraved by Johann Schweizer.

Charles d'Hoyyne

Counsellor of state in Belgium. Engraver unknown.

Three pieces; one lot.

WATERLOO, ANTONI

3601—Le Troupeau et l'Homme à Cheval sur le Pont

Dutuit, vol. vi, p. 575. No. 28. "H" from a set of 12 landscapes marked from "A" to "M" in the upper left corner.

La Rivière Bordée de Rochers

Dutuit, vol. vi, p. 581. No. 50. "4" from a set of six, without numbers.

Le Pont de Planches

Dutuit, vol. vi, p. 582. No. 52. "6" of the same set.

Three pieces; one lot.

3602—The Same

Dutuit, 52.

Le Moulin dans le bois

Dutuit, vol. vi, p. 602. No. 103. "9" of a set of 12 landscapes without numbers.

Two pieces; one lot.

3603—Les Parties de bois Nouvellement Coupées

Dutuit, vol. vi, p. 604. No. 108. First state. The ground in front of the fence to the left is almost without any work. Before the cross-hatchings in front of the fence towards the centre. Very fine.

3604—Le petit Bossu

Dutuit, vol. vi, p. 611. No. 121. "3" from a set of six. From a collection of A. Thomassin.

WIERIX, THE BROTHERS ANTONIE, HIERONYMUS AND JAN

3605—The Last Supper

By A. Wierix.

The Mocking of Christ

By Hier. Wierix, afer Gielis Mostaert. Alvin, p. 37. No. 198.

St. Hubertus

By Hier. Wierix, after M. de Vos. Alvin, p. 175. No. 956. First state. Before the painter's name was removed.

St. Jerome

By Hier. Wierix, after Gielis Mostaert, Alvin, p. 37. No. 198. Lyck's name was replaced by B. Voskyls.

Christ Before Pilate

After J. Strada.

Dives Tortured by the Demons

Alvin, p. 209. No. 1102.

The Martyrdom of St. Peter, St. Paul and St. Stephen

Seven pieces; one lot.

3606—Claude Aquaviva

By Hieronymus Wierix. Alvin, p. 378. No. 1857.

Louis Dorléans

By Hieronymus Wierix. Inlaid. From the P. Mariette collection.

Two pieces; one lot.

3607—Title Pages and Frontispieces

A collection of 227 pieces containing many rare specimens by I. Droeschout, Elstracke, Gaultier, Marshall and Vaughan. Neatly mounted in one scrap album with a written list of 145 of them. Ex libris Ditchfield, M.D.

One lot.

3608—The Same

A collection of 1024 pieces neatly mounted in four scrap albums as follows:

History and Literature

2 volumes, containing 141 and 411 pieces.

Theology

Containing 264 pieces.

Science—Medicine

Containing 208 pieces. A written, but incomplete list goes with each volume. Ex libris Ditchfield, M.D.

One lot.

3609—The Same

A collection of 16 pieces

By Cross, C. van de Passe, Elstracke, Marshall, White and others. All in very fine state of preservation and very rare.

One lot.

3610—The Same

A collection of 25 pieces

By S. van de Passe, Elstracke, Gaywood, Hertochs, Hollar, Marshall, Picquet, Rawlins and others. All in very fine condition and very rare.

One lot.

3611—The Same

A collection of 152 Title pages, Frontispieces, Tailpieces and Printers' marks

Rare and interesting.

One lot.

WOODCUTS (ANCIENT AND MODERN)

ANDREANI, ANDREA

3612—The Adoration of the Magi

After Luini, Chiaroscuro. Bartsch, vol. xii, p. 30. No. 4. Three different impressions, each of them having the tone printed from a different plate. All from the Didot and Peoli collections.

Three pieces; one lot.

3613—The Virgin and Child and St. John

After Casolano. Chiaroscuro. Bartsch, vol. xii, p. 57. No. 13. Laid down.

The Virgin and Child and St. John, Also St. Catherine and St. Francis

After Ligozzi. Chiaroscuro. Bartsch, vol. xii, p. 67. No. 27. Both from the Peoli collection.

Two pieces; one lot.

BEHAM, HANS SEBALD

3614—Christ Crucified
Bartsch, vol. viii, p. 233. No. 90.

Luther Translating the Bible
By an unknown engraver.

Crucifix, a Shrine and a Coffin with the Body of a King
By an unknown engraver.

Three pieces; one lot.

BURGKMAIR, HANS

3615—Battle Between the Troops of Emperor Maximilian I and the Swiss. No. 72.
Bartsch, vol. vii, pp. 224-229. No. 80.

The Emperor Maximilian I Receiving a Young Princess. No. 88. From the "Weiss Kunig." Bartsch, 80. Both from the Didot and Peoli collections.

The Emperor Hunting

Three pieces; one lot.

CRANACH, LUCAS

3616—Adam and Eve
Bartsch, vii, p. 279. No. 1. From the Gervaise, Didot and Peoli collections.

3617—The Agony in the Garden
Bartsch, vii, p. 250.

The Virgin and St. Ann
Bartsch, vii, p. 285. No. 68. Inlaid.

Venus
Bartsch, vol. vii, p. 291. No. 113. From the Didot and Peoli collections.

Three pieces; one lot.

3618—Martin Luther
Heller, p. 245. No. 657. Passavant, vol. iv, p. 19. No. 199. With German text.

Philip Melanchton
Bartsch, vol. vii, p. 300. No. 153. From the Von Nagler collection and duplicate from the Berlin Museum.

Two pieces; one lot.

DA CARPI, UGO

3619—The Death of Ananias
After Raphaël. Chiaroscuro. Bartsch, xii, pp. 46-47. No. 27. Second state. The inscription "Quis quis has tabella," etc., removed. From the Peoli collection.

A Sybil
After Raphaël. Chiaroscuro. Bartsch, vol. vii, p. 89. No. 6. Copy in watercolor on green paper.

Envy Chased from the Temple by Hercules
After B. Peruzzi. Chiaroscuro. Bartsch, vol. xii, p. 133. No. 12. First state. From the Didot collection.

Three pieces; one lot.

DÜRER, ALBRECHT

3620—Samson Killing the Lion
Bartsch, vol. vii, p. 116. No. 2. Has been folded. A tear neatly mended, to the right, crosses the tail of the lion. From the collection of Storck of Milan.

3621—The Three Kings Bringing Presents to the Infant Jesus
Bartsch, vol. vii, p. 116. No. 3. Has been folded. At the right, half-way up the print, a tear has been repaired. On paper with the watermark of the imperial eagle. (Hausmann, No. 51.)

3622—Christ Presented to the People
Bartsch, vol. vii, p. 117. No. 9. From the Great Passion on Wood. Proof without the text at the back (on paper with watermark Hausmann No. 39). In perfect condition with margin. From the Peoli collection.

3623—The Crucifixion
Bartsch, vol. vii, p. 117. No. 11. From the Great Passion on Wood. Without the text at the back. From the Peoli collection.

3624—The Virgin and the Holy Women Weeping Over the Dead Body of Christ
Bartsch, vii, p. 117. No. 13. From the Great Passion on Wood. Without the text at back. Watermark of a serpent. From the Peoli collection.

3625—The Resurrection

Bartsch, vol. vii, p. 118. No. 15. From the Great Passion on Wood. Without the text at the back. Clearly printed impression, in fine condition, with margins. From the Peoli collection.

3626—Christ Taking Leave of His Mother

Bartsch, vol. vii, p. 119. No. 21.

Christ Praying upon the Mount of Olives

Bartsch, vol. vii, p. 119. No. 26.

Christ Before Pilate

Bartsch, vol. vii, p. 120. No. 31. From the Small Passion on Wood. Proofs without the text at the back. Bartsch, No. 31. Has been trimmed at the right.

Three pieces; one lot.

3627—Christ Presented to the People

Bartsch, vol. vii, p. 120. No. 35.

Christ Bearing His Cross

Bartsch, vol. vii, p. 120. No. 37. From the Small Passion on Wood. Without the text at the back. The conservation of Bartsch 35, leaves something to be desired.

Two pieces; one lot.

3628—The Life of the Virgin

Bartsch, vol. vii, pp. 131-133. Nos. 76-95. The complete set of 20 wood cuts, including the very rare frontispiece, which so often is missing from the series. They are all without the text, in fine condition, and with ample margins. Watermarks of the small Two Towers and the little High Crown.

The Death of the Virgin and the Assumption of the Virgin

On paper with the watermark of the Bull's head. The Virgin seated upon a crescent (Bartsch, No. 76) is from the J. D. Böhm and W. Bell Scott collections, all the others in the set are from the Count von Enzenberg and W. Bell Scott collections. It rarely happens that a set of such uniform quality is offered for sale.

Twenty pieces; one lot.

3629—The Annunciation

Bartsch, vol. vii, p. 132. No. 83. Without the text. From the Peoli collection.

The Nativity

Bartsch, vol. vii, p. 132. No. 85. Fine impression, with the Latin text. From "The Life of the Virgin." From the Peoli collection.

Two pieces; one lot.

3630—The Circumcision

Bartsch, vol. vii, p. 132. No. 86. Without the text. From the Peoli collection.

The Adoration of the Magi

Bartsch, vol. vii, p. 132. No. 87. Without the text. Has been mounted. From the "Life of the Virgin."

Two pieces; one lot.

3631—The Death of the Virgin

Bartsch, vol. vii, p. 132. No. 93. From the "Life of the Virgin." Without the text. From the A. Firmin-Didot and Peoli collections.

The Adoration of the Virgin

Bartsch, vol. vii, p. 133. No. 95. Has been mounted. From the Henri, Baron de Triquetti collection.

Two pieces; one lot.

3632—The Virgin, Seated, Suckling the Infant Jesus

Bartsch, vol. vii, p. 135. No. 99. Has been torn and mended in upper right corner, and has been folded. From the A. Firmin-Didot and Peoli collections.

3633—The Virgin Seated, with an Apple

Bartsch, vol. vii, pp. 135-136. No. 101. Very small hole near the Virgin's thumb, otherwise in splendid condition, with large margins.

3634—The Same

Beautifully printed and early proof before the border line wore down. With large margins and in very fine condition. From the Peoli collection.

3635—The Virgin with the Rabbit

Bartsch, vol. vii, p. 136. No. 102. From the A. Firmin-Didot collection. Has been folded four times.

The Blowing of the Sixth Trumpet

Copy of Bartsch, vol. vi, p. —. No. 69. By Hieronymus Greff.

Two pieces; one lot.

3636—The Universal Judgment

Bartsch, vol. vii, p. 103-104. No. 124. Fine and clearly printed impression on paper with the watermark, Hausmann No. 55. From the A. Firmin-Didot and Peoli collections.

3637—Herodias Receiving the Head of John the Baptist

Bartsch, vol. vii, p. 143. No. 126. Good impression, in excellent condition.

3638—The Knight and the Foot Soldier

Bartsch, vol. vii, p. 145. No. 131. Has been torn in upper right corner and mended on the trunk of the tree to the left.

3639—The Congress of the Three Kings

Bartsch, vol. vii, pp. 149-159. No. 138. From the Triumphal Arch of Maximilian. Impressions of this block are very rare. Has been torn and carefully mended down the middle of the print, and repaired in the sky above the head of the King to the right. From the A. Firmin-Didot and Peoli collections.

3640—Saint Barbara Seated and Facing to the Left

Bartsch, vol. vii, app., p. 181. No. 24. Second state, with the monogram. Clearly printed impression. Has been mounted around the edges.

FLÖTNER, PETER (attributed to)

3641—Diana and Actaeon

Printed from two blocks and joined in the centre. Rare.

GRÜN, HANS BALDUNG

3642—The Groom and the Sorceress

Passavant, vol. iii, p. 324. No. 76. From the Wm. Bell Scott collection.

JACKSON, J. B.

3643—The Entombment

After Jacopo de Ponte. Chiaroscuro.

The Sacrifice

After one of Raphaël's cartoons by an unknown engraver. Chiaroscuro.

Two pieces; one lot.

OSTENDORFER, MICHEL

3644—The Pilgrimage to the "Beautiful Madonna" of Regensburg

Passavant, vol. iii, p. 312. No. 13. The upper part cut out and therefore laid down. Very rare.

SCHÄUFELEIN, HANS

3645—The Passion of Jesus Christ

From Das Lieden Jesu Christi gesatzweis bezwungen durch Wolfgang Man. Augsp. 1515. Durch den jungen Hans Schönsperger. Bartsch, vol. vii, p. 250. No. 23-25.

Also four other woodcuts from the same book.

Twenty-five pieces; one lot.

3646—Christ Bearing His Cross
Bartsch, vol. vii, pp. 251-152. No. 28.
Un seigneur assis entre deux dames au bas d'une tribune où il y a des musiciens. Bartsch, vol. vii, p. 265. No. 96.

Also an Old Copy of the Same
All three from the Didot and Peoli collections.

Three pieces; one lot.

SOLIS, VIRGIL

3647—St. Jerome
From "Biblische Figuren des neuen Testaments." Bartsch, vol. ix, pp. 316-317. No. 1.

Illustration to "The Fables of Esopus
Bartsch, vol. ix, pp. 321-323. No. 8. Also ten other old woodcuts on six sheets.

Eight pieces; one lot.

UNKNOWN ENGRAVERS

3648—Adam and Eve
St. Matthew
Pyramus and Thisbe, etc.

Three pieces; one lot.

VAN SICHEM, CHRISTOFFEL

3649—Otto Heinrich von Schwarzenberg
After H. Goltzius. Dutuit, vol. iv, p. 512. No. 3. From the De Triquetti collection. Also six other woodcuts by various engravers.

Seven pieces; one lot.

VARIOUS

3650—A Collection of 169 Woodcuts
By B. Jenichen, G. Leigel, Ostendorfer, V. Solis, T. Stimmer and others, mostly with old coloring. Neatly mounted in two scrap albums, bound in sheepskin back and paper covers, gold tooling, containing 73 and 96 respectively.

Two volumes.

3651—A Collection of 123 Woodcuts
By J. Amann, A. Altdorfer, H. Burgmaier, M. Lorch, M. Ostendorfer, M. Schwarzenberg, J. Stimmer and others. Also H. Brosamer's illustrations to Petrarch's Proverbs and to Cicero. Neatly mounted in two scrap albums, bound in sheepskin back and paper covers, containing 67 and 56 respectively.

Two volumes.

3652—A Collection of 241 Reprints from old German woodblocks
By Altdorfer, Burgkmar, Büsinck and others. Bound in half morocco, gilt edge.

3653—Facsimiles of Ancient Playing Cards
From the originals in the British Museum and in the collection of Mr. Douée. Mounted in two scrap albums bound in full Russia and gilt edge.

Two volumes.

3654—A Scrapbook
Containing 38 loose proofs of vignettes; most likely by Papillon, also 41 proofs by Papillon and Veronica Fontana.

Thirty-two pieces; one lot.

3655—Scrapbook
Containing 168 book illustrations. All hand-made proofs of modern woodcuts on China paper.

3656—A Collection of 307 Hand-made Proofs on China Paper
Of book illustrations, after Birket Foster, Humphreys, Miller, Melville, Dudley and others, with a complete written list. Neatly mounted in two scrap albums. Bound in full morocco (blue) with gold tooling, gilt edges.

Two volumes.

3657—A Collection of 359 Modern Woodcuts
Some of them hand-made proofs on China paper. Neatly mounted in two scrap albums, containing 113 and 246 prints respectively, bound in full morocco (one light blue—one maroon), with gold tooling, gilt edges.

Two volumes.

3658—A Collection of 84 Proofs of Modern Woodcuts
After paintings by the old masters. Neatly mounted in one scrap album, bound in half morocco, with gold tooling, gilt top.

3659—A Collection of 39 Handproofs on China Paper of Woodcuts
By L. Chapon, Dujardin, W. Brown, Delangle, Pontenier, Gouchard, Coste, Ligny, Pannemaker and Carbonneau, after works by Michel Angelo and Titian.

Thirty-nine pieces; one lot.

3660—A Collection of Miscellaneous Wood Engravings
Most of them hand-made proofs on China paper. Containing examples of Bewick, Williams, Thompson and others.

402 pieces; one lot.

JAPANESE WOODCUTS PRINTED IN COLORS

HIROSHIGE, 1770-1850

3661—View of the Sumida River
Bridge and fireworks (River Festivities).

SHUNSHO, KATSUMAGA, 1730-1792

3662—Three Young Ladies in a Landscape

TOYOKUNI, 1769-1825

3663—Three Ladies Near a Screen

3664—Ladies Fishing

UTAMARO, 1753-1805

3665—Hairdresser Dressing a Lady's Hair

3666—Actress and Two Girls Playing Instruments

3667—Three Actresses
All are very fine impressions with splendid coloring, and very rare. They are stretched on Japanese vellum paper for protection.

MEZZOTINTS

BAILLIE, WILLIAM (CAPTAIN)

3668—Sophonisba Angusciola
After her own painting. Smith, vol. i, p. 5. No. 1.
The Holy Family and St. John
After Bar. Schidone. Andresen, vol. i, p. 50. No. 2.
Two pieces; one lot.

BARNEY, W. WHISTON

3669—Louisa, Eldest Daughter of Sir Chas. W. Boughton
Married 1807 to S. Andrew, Ld. St. John. Open letter proof.

BECKETT, ISAAC

3670—Catharine, Queen Dowager
After Sir Peter Lely. Smith, vol. i, p. 24. No. 13. Second state. Earrings, and one-fourth-inch margin added at bottom and sides of oval. Beckett's name replaced by that of Smith. Inlaid.

3671—Anne Killigrew
After her own painting. Smith, vol. i, p. 37. No. 56. Second state. Before "I. Smith ex."

BLOOTELING, ABRAHAM

3672—Catharine, Queen of Charles II
After Sir Peter Lely. Smith, vol. i, p. 66. Letter "e."

BOLOMEY

3673—Frederica Sophia Wilhelmina, Princess of Orange and Nassau
Consort of William V of Orange and sister of Frederick William II, King of Prussia.

BOYDELL, JOSIAH

3674—Claude Gelleé—le Lorrain
Frontispiece to "Liber Veritatis," vol. ii. Smith, vol. i, p. 82. No. 2.

BROOKSHAW, RICHARD

3675—Miss Greville
After Sir Joshua Reynolds. Smith, vol. i, p. 102. No. 12.

Joseph Marchi
After Sir Joshua Reynolds. Smith, vol. i, pp. 103-104. No. 16. Inlaid.

Lady Scarsdale and Her Son
After Sir Joshua Reynolds, engraved by S. Paul. Smith, vol. iii, p. 922. No. 6.

Three pieces; one lot.

"A. BROWNE EXCUDIT"

3676—The Right Hon'ble Lady Grey
After Sir Peter Lely. Smith, vol. i, p. 112. No. 12. First state. Before Browne's address was burnished out. Very fine.

3677—The Right Hon'ble Elizabeth, Countess of Northumberland
After Sir Peter Lely. Smith, vol. i, p. 117. No. 26. Very fine.

CLOWES, BUTLER

3678—Miss Frances Attwood
Afterwards Mrs. Manniok, daughter of the Writing Master of Christ Hospital. Smith, vol. i, p. 138. No. 1. Proof with the artist's name and publication line in scratched letters.

COOPER, RICHARD

3679—Rembrandt's Mistress
After his own painting. Andresen, vol. i, p. 288. No. 4.

DAGOTY, GAUTIER

3680—François Boucher
After Roslin.

DAWE, GEORGE

3681—James Northcote
After his own painting. Smith, vol. i, pp. 151-152. No. 11.

3682—Benjamin West
After A. Robertson. Smith, vol. 1, p. 152. No. 13. First state. Open letter proof. Good margin.

DAWE, PHILIP

3683—Edward Shuter
Smith, vol. i, p. 156. No. 10. Fifth state. The plate cut three-eighths at bottom and address erased.

Soaping Linen
After H. Morland. Smith, vol. i, p. 158. No. 21.
Two pieces; one lot.

DIXON, JOHN

3684—Joshua Kirby
After Thos. Gainsborough, designer in Perspective and author of Dr. Brook Taylor's method of "Perspective Made Easy." Smith, vol. i, p. 212. No. 21. Folded and straightened out.

DUNKARTON, ROBERT

3685—Henry Wriothesley, Earl of Southampton
Smith, vol. i, p. 236. Proof before all letters.

3686—Death of Lucretia
After Benjamin West. Scratched letter proof. Not mentioned by Smith or Andresen.

3687—Endymion Porter
Smith, vol. i, p. 261. First state. Proof before any letters.

Lady and Child (The Virgin and Child).
After Sassoferrato. Wessely, p. 27. No. 67.

The Holy Family
After Guercino. Wessely, p. 28. No. 68.

Three pieces; one lot.

3688—Sleeping Nymphs
After P. P. Rubens. Wessely, pp. 33-34. No. 83. First state. Proof with the artists' names and the publication line in scratched letters, and before the motto on the ribbon of the coat-of-arms. Fine impression with margin.

3689—Jupiter and Calisto
After A. Van Dyck. Wessely, p. 35. No. 86. First state. Only with the artists' names and the publication line in scratched letters, the lower plate margin is not cleaned.

3690—Sleeping Bacchus
After Luca Giordano. Wessely, p. 35. No. 87. First state. Proof with the artists' names and the publication line in scratched letters. Before the motto on the ribbon of the coat-of-arms.

3691—Galatea
After Luca Giordano. Wessely, p. 36. No. 89. Second state. Proof with the coat-of-arms, the artists' names and publication line in scratched letters.

3692—The Quartet
After G. Schalcken. Wessely, p. 50. No. 126. First state. Proof with the artists' names and the publication line in scratched letters. The lower plate margin has not been cleaned.

3693—Perseus and Andromeda
Diana and Actëon
Hercules and Omphale
All after Cipriani. Aquatints in brown. From "The collection of prints after sketches and drawings by G. B. Cipriani."

Three pieces; one lot.

FABER, JOHN, SR.

3694—Desiderius Erasmus
Petrus Martyr
Smith, vol. i, p. 292. No. 58q. From the retouched plates, with Houston's name and the entire inscription changed.

FABER, JOHN, JR.

3695—Sir Godfrey Kneller
After his own painting. (From the Kitcat Club.) Smith, vol. i, p. 376. No. 208 I.

3696—Charles Montague, Earl of Halifax
After Sir G. Kneller. (From the Kitcat Club.) Smith, vol. i, p. 379. No. 208. xix.

3697—Philip Mercier
After his own painting. Smith, vol. i, p. 394. No. 239. Third state. After the word "Scutarius" was changed to "Armiger."

3698—John Milton
Frontispiece to "New Memoirs of Milton," by Peck. Smith, vol. i, pp. 395-396. No. 243.

3699—Michael Rysbrack
After J. Vanderbank. Smith, vol. i, pp. 419-20. No. 314. Second state. With Faber's address, but before the plate was damaged by scratches. From the collection Amann.

3700—Samuel Scott
After T. Hudson. Smith, vol. i, p. 421. No. 319. Second state. Faber's Drury Lane address changed to that of Bloomsbury Square.

3701—The Same
All margin cut off and folded.

3702—John Selden
Smith, vol. i, p. 422. No. 322. Second state. With the full inscription.

3703—Sir James Thornhill
After I. Highmore. Smith, vol. ii, p. 431. No. 345.

3704—Portrait of a Lady
After Henry Pickering. Smith, vol. i, p. 459. No. 417a. First state. Proof before all letters. From the collection of J. A. G. Bouchier.

FINLAYSON, JOHN

3705—David Garrick
After Joshua Reynolds. Smith, vol. ii, p. 480. No. 7. Third state. With the inscriptions. Good old impression.

FISHER, EDWARD

3706—Paul Sandby
After F. Cotes, chief drawing-master at Woolwich. Smith, vol. ii, p. 505. No. 54. Fine impression with large margin.

GEIGER, ANDREAS

3707—Cupid
After L. A. Sirani. First state. Proof before all letters and before the lower plate margin was cleaned. Large margin.

GOLE, JACOBUS

3708—Portrait of the Artist
After D. vr. Plaes. With margin.

3709—The Same
Earlier impression, before the plate was generally made lighter.

3710—Johannes Oyers
Johannes Smit
Two pieces; one lot.

3711—Jan Steen Playing the Guitar and Singing
After his own painting.

3712—Hendrik Noteman
After A. van Gelder. Proof before all letters. Nagler, vol. v, p. 268.

3713—Boy Drawing from a Plaster Cast of Venus by Candle Light
After G. Schalcken.

3714—Lady Singing, Accompanied by a Violinist
After G. Metzu. Andresen, vol. i, p. 593. No. 7. First state. Proof before all letters.

GRAHAM, G.

3715—Van Tromp, Dutch Admiral
After Rembrandt. Smith, vol. ii, p. 529. No. 3. First state. Script letter proof. With two collectors' marks not mentioned by Fagan.

GREEN, VALENTINE

3716—Joseph Carreras
After Sir Godfrey Kneller. Smith, vol. ii, p. 542. No. 20. First state. Before the retouch.

3717—Portrait of the Engraver
After L. F. Abbott. Smith, vol. ii, p. 558. No. 57. Second state. With the inscriptions. Big margin.

3718—The Same
Fine early impression, with margin.

3719—Eleanor Gwyn
After Sir Peter Lely. Smith, vol. ii, p. 560. No. 60. Second state. With all the inscriptions. An unusually fine impression, almost as good as a proof; with margin.

3720—Leda and the Swan
After G. Willison. First state. Proof with the artists' names and the publication line in scratched letters. The lower plate margin uncleaned.

3721—A Fryar's Head
After P. P. Rubens.

The Virgin, Jesus, Elizabeth and St. John
After Willibert.

The Marriage of St. Catherine
After C. Procaccini.

Three pieces; one lot.

GREENWOOD, JOHN

3722—Frans Mieris and His Wife
After his own painting. Not mentioned by Andresen or Smith. First state. Proof before all letters.

HAID, JOHANN ELIAS

3723—Portrait of Johannes Kupezky, the Painter
Andresen, vol. i, p. 637. No. 7. A very fine striking portrait. Perfect in quality and condition.

HAID, JOHANN JACOB

3724—Portrait of Johann Rudolph Huber
After his own painting.
Another plate of the same portrait in reversed position.
Two pieces; one lot.

3725—George de Mareés
After his own painting.

Marcus Fridericus Kleinert
After his own painting. Andresen, vol. i, p. 638. No. 6.
Two pieces; one lot.

3726—Jacques Antoine Arland
After Nicolas de Largillière. Andresen, vol. i, p. 638. No. 8.

Michael Goffard, M.D.
Proof before all letters. With large margin.
Two pieces; one lot.

HODGETTS, THOMAS

3727—Joseph Ames
Open letter proof. Inlaid.

John More
Bishop of Ely, after the engraving by R. White.

The Same
Proof before all letters.

William Herbert
Inlaid.
Four pieces; one lot.

HOUSTON, RICHARD

3728—The Hon'ble Mrs. Barrington
After Joshua Reynolds. Smith, vol. ii, p. 646. No. 6. Second state. Before Houston's address was replaced by Sayer's.

3729—Lady Selina Hastings
After Joshua Reynolds. Smith, vol. ii, p. 668. No. 63. Second state. Before Bowles' address was changed to that of Parker.

3730—The Right Hon'ble Henry Bilson Legge
After W. Hoar. Smith, vol. ii, p. 671.* No. 70a.

Edward, Duke of Buckingham
Engraver unknown. Proof before all letters.

Mr. Wycherly
After Sir Peter Lely, by an unknown engraver. The two last ones not mentioned by Smith.

Three pieces; one lot.

3731—Richard Mead
After A. Ramsay. Smith, vol. ii, p. 675. No. 79. Second state. The writing on the letter is very indistinct.

3732—The Rat Catcher
After Cornelis Visscher. Very fine, early impression.

JONES, JOHN

3733—Miss Kemble
After Joshua Reynolds. Smith, vol. ii, pp. 756-757. No. 42. From the retouched plate.

KYTE, FRANCIS

3734—Edmd. Spencer
From "Worthies of Britain." Smith, vol. ii, p. 795. No. 13b. Only one quarter of the plate. Inlaid.

KINGSBURY, HENRY

3735—Miss Williams
After the engraver's own painting. Smith, vol. iv, p. 788.* No. 15a. Proof with the name of the personage and publication line in scratched letters.

LAWRENCE, SIR THOMAS

3736—Portrait of the Painter
Engraved in stipple by F. C. Lewis.

The Same
Engraved in stipple by F. C. Lewis. On India paper.

The Same
Engraved in mezzotint by Wm. Giller. Proof before all letters.

The Same
Engraved in stipple by F. C. Lewis. Proof before all letters.

Four pieces; one lot.

3737—The Same

Engraved by C. Turner. Open letter proof.

The Same

Lithograph by W. C. Ross.

The Same

Deathmask in three positions. Lithograph by R. T. Lane.

The Same

Three proofs before all letters, on India paper, by various engravers.

Six pieces; one lot.

3738—The Father of the Artist, Princess Charlotte, The Master's Arbuthnot and Three Children's Portraits

Stipples engraved by F. C. Lewis. Some proofs and some slightly touched with watercolors. Also a trial proof of Henry and John Labouchere, engraved by W. Wass.

Eight pieces; one lot.

3739—The Arbuthnots

Engraved in stipple by F. C. Lewis.

Mrs. Arbuthnot and King George IV

Both line engravings by W. Ensom. Lettered proofs on India paper.

Mrs. Siddons

Etching by F. Raubicheck. Two signed artist's proofs, one printed in red.

Five pieces; one lot.

3740—Sir E. Codington

Finished trial proof.

Sir W. Knighton

Engraved by C. Turner. Proof before all letters. (Third trial.)

Robert Viscount Melville

Engraved by C. Turner. Proof before all letters.

Mirza Abu Taleb Khan

Engraved by John Lucas. Script letter proof on India paper.

Wm. Pennicott

Engraved by S. W. Reynolds. Open letter proof.

Five pieces; one lot.

3741—Lady Dover

Engraved by J. H. Watt. Artist's proof on India paper.

Countess Gower and Her Child

Engraved by Finden. Open letter proof on India paper.

Master Lambden

Engraved by W. Ensom. Artist's proof on India paper.

Mrs. Arbuthnot
Engraved by W. Ensom. Open letter proof on India paper.

Lady Playing Guitar
Engraved by W. Ensom. Artist's proof on India paper.

Five pieces; one lot.

3742—Master Hope
Engraved by Samuel Cousins. Script letter proof, full margin.

3743—Mrs. Littleton
Proof before all letters on India paper.

Lady Grosvenor
Script letter proof on plate paper. Both engraved by C. Turner.

Two pieces; one lot.

3744—Donna Maria, Queen of Portugal
Engraved by John Lucas. Script letter proof (name of personage, publisher's line and the word "proof" erased).

Lady Sophia Brownrigg
Engraved by C. Turner. Proof before all letters. Large margin.

Two pieces; one lot.

3745—Miss Murray
Line engraving by G. H. Phillips. Andresen, vol. ii, p. 292. No. 15. Proof before all letters. Large margin.

Jane Bowdler
Stipple by R. M. Meadows.

Boy Holding an Open Book
Line engraving.

Three pieces; one lot.

3746—Lady Peel
Engraved by W. Giller. Script letter proof.

The Dew Branch
Engraved by Edw. McInnes. Script letter proof.

Two pieces; one lot.

3747—Ten Ladies' Portraits
Engraved in stipple by F. C. Lewis. Mostly proofs and some touched with watercolors. Among them Lady Agar Ellis, Mrs. Fitzgerald, Mrs. Fairlie, Lady Dover, Miss Bloxam and Countess Woronzon.

Ten pieces; one lot.

3748—Twelve Portraits of Celebrated Men
Engraved by Bromley, Cardon, Freeman, H. Meyer and others.

Twelve pieces; one lot.

LEONART, JOHANN FRIEDRICH

3749—Isabella van Assche

Wife of Justus de Merstraten. Andresen, vol. ii, p. 41. No. 22. Fine impression of a very early plate in mezzotinto. Before 1680.

Nicolaus Willings

After his own painting. Andresen, vol. ii, p. 42. No. 25.

Two pieces; one lot.

LOUW, PIETER

3750—Portrait of an Oriental

Andresen, vol. ii, p. 89. No. 3.

LUPTON, THOMAS

3751—Fishing Boats in a Calm

After van der Capella and three other proofs by the same engraver.

Landscape

After W. Collins, engraved by H. Collen. Script letter proof on India paper.

Five pieces; one lot.

MAC ARDELL, JAMES

3752—Charles Erskine

After Thos. Hudson. Smith, vol. ii, p. 858. No. 62. Second state. With the full inscription. Fine impression with margin.

3753—Frances, Countess of Essex

After Joshua Reynolds. Smith, vol. ii, pp. 858-859. No. 63. Second state. The plate is retouched. The capital of the pilaster effaced.

3754—Daniel Lock

After Wm. Hogarth. Smith, vol. ii, p. 879. No. 120.

John Pine

After Wm. Hogarth. Smith, vol. ii, p. 887. No. 143. Most likely second state. The part of the print where the address would appear is cut off.

Two pieces; one lot.

3755—Jan Punt

The engraver, after van der Myn. Smith, vol. ii, p. 889. No. 148. First state. Before any inscriptions. Fine proof with large margin, but laid down.

3756—Henrietta, Countess of Rochester
After Sir Peter Lely. Smith, vol. ii, p. 892. No. 156. Before any letters and only this state mentioned by Smith. Very rare and fine.

3757—Mrs. Turner of Clints in Yorkshire
After Joshua Reynolds. Smith, vol. ii, pp. 900-901. No. 179. First state. Before the retouch and before address and price was erased.

3758—Mrs. Woffington
After A. Pond. Smith, vol. ii, pp. 903-904. Only one state mentioned by Smith besides the modern reprint. This impression is of unusual delicacy and well preserved, besides being from a plate of rare excellence.

3759—Lady with Embroidered Sleeve
After A. Ramsay. (On the Strawberry Hill print Walpole has written "Mrs. Gumledon, a Finland Lady"—Smith.) (Marshall Keith's mistress.) Smith, vol. ii, p. 906. No. 198. Second state. The inscription erased.

3760—The Blacksmith
After Adriaan Brouwer. Fine impression.

3761—The Same
Slightly brown.

MARCHI, JOSEPH PHILIP LIBERATI

3762—Samuel Dyer
After Sir Joshua Reynolds. Smith, vol. ii, p. 914. No. 6. First state. Proof before all letters. The lower plate margin has not been cleaned. Exceedingly fine and rare.

MORLAND, GEORGE

3763—A Pig Stable
Mezzotint by an unknown engraver. Without any inscriptions.

MURPHY, JOHN

3764—The Cyclops at Their Forge
After Luca Giordano. Andresen, vol. ii, p. 213. No. 13. Second state. Open letter proof. Large margin.

PETHER, WILLIAM

3765—Helena Forman
Ruben's second wife, after P. P. Rubens. Smith, vol. iii, p. 983. No. 13. First state. With the artists' names and publisher's line only in scratched letters. The lower plate margin is still uncleaned. Very fine. From the collection of Prince Lobanow Rostowsky.

3766—Portrait of the Engraver
After his own design. Smith, vol. iii, p. 986. No. 26. First state. Proof before all letters. On large paper.

3767—The Same
A later impression. With a scratch extending from the right eyebrow across the forehead and into the hair. The lower plate margin shows signs of burnishing, which may be the result of the burnishing out of the inscription of the second state. They are partly covered up again with roulette work. No margin.

3768—Rembrandt's Wife in the Character of a Jew Bride
After Rembrandt. Smith, vol. iii, p. 988. No. 30. Second state. With the full inscription.

3769—The Jew Rabbi
After Rembrandt. Smith, vol. iii, p. 991. No. 39. First state. Proof with the artists' and publisher's names and publication line only in scratched letters. The lower plate margin is still uncleaned. Very fine.

PHILLIPS, CHARLES

3770—The Boy and Pidgeons
After Francesco Mola. Andresen, vol. ii, p. 291. No. 6. Third state, with the full inscription.

PURCELL, RICHARD

3771—Miss Fanny Murray
After H. Morland. Smith, vol. iii, pp. 1022-1023. No. 57. First state. Before the engraver's name was changed to that of McArdell and before the address was erased. Scarce.

3772—Georgiana, Countess Spencer, and Her Daughter
After Sir Joshua Reynolds. Smith, vol. iii, p. 1025. No. 70.

3773—Portrait of Béranger
After H. Scheffer. Proof before letters with the artists' names in scratched letters.

3774—Matthew Boulton
After C. F. de Breda. Open letter proof.

3775—Thomas Girtin
After John Opie.

3776—James Heath
After T. Kearsley.

3777—Mr. S. Northcote
After J. Northcote. Fine early impression.

3778—The Countess of Northumberland
The Honorable Mrs. T. Parker
Lady Salisbury
All after Joshua Reynolds. Open letter proofs, with full margin.
Three pieces; one lot.

3779—Miss Polly Kennedy
Mrs. Merrick
Miss Nelly O'Brien
All after Sir Joshua Reynolds. Open letter proofs with full margin.
Three pieces; one lot.

3780—Lady Carysfoot
Lady Hamilton as Bacchante
And two other portraits of ladies. All after Sir Joshua Reynolds. Open letter proofs with full margin.
Four pieces; one lot.

3781—Honorable Francis Ingram
Lady Catherine Manners
And another portrait of a lady. All after Sir Joshua Reynolds. Open letter proofs with full margin.
Three pieces; one lot.

3782—Honorable George Seymour Conway
And another portrait of a boy. Both after Sir Joshua Reynolds. Open letter proofs and a proof before all letters of the second plate.

Holy Family
After Proccacini.

Discretion
After Dubufe, engraved by Maile.

Five pieces; one lot.

3783—Nine Portraits of Celebrated Men
After Sir Joshua Reynolds. Open letter proofs with full margin.

Nine pieces; one lot.

3784—Thirty-two Portraits
After Sir Joshua Reynolds. Engraved on seven plates. Mostly open letter proofs with full margin.

Seven pieces; one lot.

SAY, W.

3785—"Her Seat o'er Ætna's Mouth,
Involved in smoke and pillow'd by the flames Urganda took." After C. Fuseli. From William Say's collection.

Danaë
After Titian. Printed for and sold by Robert Sayer.

Two pieces; one lot.

SCHENK, PIETER

3786—William, Duke of Gloucester
After Sir Godfrey Kneller. Reversed copy of J. Smith's engraving. Smith, vol. iii, p. 1173. No. 111.
Portrait of Norel

Two pieces; one lot.

SIMON, JOHN

3787—Sir Samuel Garth
After Sir Godfrey Kneller. Smith, vol. iii, p. 1090. No. 68. First state. Before "Touson in ye strand" was replaced by "Smith Covent Garden." Fine impression on large paper.

3788—Mr. Matthew Prior
After I. Richardson. Smith, vol. iii, p. 1111. No. 127. First state. Before Overton's address. Fine, rich impression.

3789—Sir John Vanbrugh
After Sir Godfrey Kneller. Smith, vol. iii, pp. 1121-1122. First state. Before the engraver's name and address was erased. There is just enough left of the lower margin to show the upper part of "Simon fecit."

3790—Hon. Robert Cecil
After Godfrey Kneller. Smith, vol. iii, p. 1148. No. 37. Second state. With all the inscriptions. Old impression.

3791—Charles I, King of Great Britain
After Van Dyck. Smith, vol. iii, p. 1150. No. 43. First state. Before the retouch. Backed and inlaid.

3792—Charles II, King of Great Britain
After Sir Godfrey Kneller. Smith, vol. ii, p. 1151. No. 48. First state. Before the retouch. Inlaid.

3793—William Congreve
After Sir Godfrey Kneller. Smith, vol. iii, p. 1153. No. 54. Second state. With all the inscriptions. Old impression.

3794—Mr. Grinling Gibbons
After Sir Godfrey Kneller. Smith, vol. iii, p. 1171. No. 105. First state. Very fine impression.

3795—Mr. Gibbons and Mrs. Gibbons
After J. Closterman. Smith, vol. iii, p. 1171. No. 106. Second state. With all the inscriptions.

3796—Abraham Hondius
After his own painting. Smith, vol. iii, pp. 1180-1181. No. 132. First state. Before the retouch.

3797—The Same
Second state. The entire plate is reworked and made lighter.

3798—Arabella Hunt
After Sir Godfrey Kneller. Smith, vol. iii, p. 1182. No. 137. First state. Fine old impression.

3799—James I, King of Great Britain
After Van Dyck. Smith, vol. iii, p. 1183. No. 140. Second state. With all inscriptions.

3800—The Same
Reworked and the entire plate lightened up. Laid down.

James II, King of Great Britain
Engraver unknown. Sold by Tho. Bakewell.

Two pieces; one lot.

3801—Anthony Leigh or the Spanish Fryer
Smith, vol. iii, pp. 1189-1190. No. 155. Second state. Before "and I. Savage in the Old Baily" was replaced by "at ye Lion e crown in Russell-Street Covent Garden." Very fine, but closely trimmed.

3802—Mary Beatrix, Queen of James II
After Sir Godfrey Kneller. Smith, vol. iii, p. 1196. No. 170. First state. With the inscriptions, but old impression.

3803—Alexander Pope
After Sir Godfrey Kneller. Smith, vol. iii, pp. 1209-1210. No. 203. Second state. With all inscriptions, but a fine old impression. Closely trimmed.

3804—Godfridus Schalcken
After his own painting. Smith, vol. iii, pp. 1217-1218. No. 226. Only this state mentioned by Smith. Fine old impression, with margin.

3805—William Wissing
After his own portrait. Smith, vol. iii, pp. 237-238. No. 278. First state. With all the inscriptions. Fine old impression.

3806—The Same
Also first state. Slightly foxed.

3807—Sir Christopher Wren
After Sir Godfrey Kneller. Smith, vol. iii, p. 1239. No. 283. Second state. With all inscriptions, but an old impression, closely trimmed.

3808—William Wycherley
After Sir Peter Lely. Smith, vol. iii, pp. 1239-1240. No. 284. Second state. With the inscription. Prefixed to his poems, published 1704.

3809—Penitent Magdalen
After G. Schalcken. Andresen, vol. ii, p. 520. No. 6. Second state. Proof before all letters, but with the tears.

3810—The Love Affairs of the Divinities of Mythology
After Titian's paintings formerly at Blenheim castle. They were destroyed by fire. Nine plates and a title by G. Vertue. In line engraving. Andresen, vol. ii, p. 521. No. 14.

Ten pieces; one lot.

3811—Death of Lucretia
Lady Standing, Elegantly Attired, Holding a Basket of Flowers with Left Hand and Presenting a Wreath of Flowers to a Girl Seated.

Two pieces; one lot.

3812—Triumph of Venus
After Correggio. Not mentioned by Andresen or Smith. Very fine impression with margin.

3813—Phoebus and Leucothea
Venus Holding the Golden Apple
Cupid and Psyche

Three pieces; one lot.

3814—Love, Hope and Beauty Trying to Stop the Flight of Time
After Simon Vouet. Not mentioned by Andresen or Smith. Fine impression with margin.

3815—Nymph Bathing
After H. P. Lankring. Andresen, vol. ii, p. 521. No. 12.
Cleopatra Allowing Herself to be Bitten by an Asp
I. Smith ex.

Two pieces; one lot.

SMITH, JOHN RAPHAËL

3816—Master Herbert as Bacchus
After Joshua Reynolds. Smith, vol. iii, p. 1274. No. 81. Second state. With the inscriptions in scratched letters. Large margin.

3817—Miss Harriet Powell
After Wm. Peters. Smith, vol. iii, pp. 1296-1297. No. 137.

TURNER, CHARLES

3818—Queen Elizabeth
After Crispien van de Passe's engraving of Isaac Oliver's drawing. Printed on pink paper.

3819—John Hoppner
After his own painting. Open letter proof, very fine, with margin.

3820—Sir Thomas More
After H. Holbein. Open letter proof.

The Same
Proof before all letters. Both with large margins.

Mrs. Chambers
After Sir Joshua Reynolds, engraved by C. Spooner.

John Lee, Esq.
Engraved by R. Stewart.

Four pieces; one lot.

3821—Mr. Tomkins
After Sir Joshua Reynolds. Impression with inscription, but as fine as a proof. With margin.

VAILLANT, WALLERANT

3822—Portrait of the Engraver
After his own design. Wessely, pp. 9-10. No. 2. First state. Before "Covens et C. Mortier Excudit." Fine impression with margin; folded on two sides near the edge.

3823—The Engraver's Wife
Wessely, p. 11. No. 7. Rare.

3824—The Young Man Seated in Front of the Statue of Cupid
According to Weigel a portrait of Andr. Vaillant. Wessely, p. 17. No. 21.

3825—Govaert Flinck
After Geraers. Wessely, p. 25. No. 39. Second state. With the inscription.

3826—Lenepp Art—Amateur
Wessely, p. 30. No. 50. Fine impression, but folded in two directions.

3827—Prince Rupert
Wessely, p. 32. No. 55. Second state. With "Prins Robbert," etc., in the lower margin.

3828—Jean Steen, Painter and Engraver
Wessely, p. 34. No. 60. Second state. With the address "I. Covens et C. Mortier Excudit." Fine impression.

VALCK, GERARD

3829—Mary Beatrix, Queen of James II

VAN BLEECK, PIETER

3830—Francesco Di Quesnoy
Called "Il Fiammingo," after A. van Dyck. Smith, vol. iii, p. 1397. No. 3. First state. Fine old impression with all inscriptions.

VAN DER BRUGGEN, JAN

3831—Anthonie van Dyck
After his own painting. Not mentioned by Andresen or Smith.

3832—The Same
This is perhaps another state.

VAN HAECKEN, ALEXANDER

3833—Laurence Delvaux
After Isaac Whood. Smith, vol. iii, p. 1409. No. 7. Only one state.

VAN SOMER, JAN

3834—A Game of Cards
After Jan Bot. Wessely, p. 139. No. 110. Very fine.

VERKOLJE, JAN

3835—Diana and Calisto
After C. Netscher. Wessley, p. 93. No. 29. Only one state mentioned. Very fine and rare.

3836—Pan and Pomona
After C. Netscher. Wessely, p. 94. No. 32. Only one state. Fine old impression.

VERKOLJE, NICOLAS

3837—Bernhard Picart
After J. M. Nattier. Wsesely, p. 104. No. 7. Third state. With all the inscriptions and the date in the margin changed from 1714 to 1715.

3838—A Man Holding a Candle and Showing a Paper to a Woman
After A. V. Houbrake. Wessely, p. 109. No. 25. Second state. The position of the paper has been changed. Inlaid.

3839—The Gipsy Fortuneteller
Painted and engraved by N. Verkolje. Wessely, pp. 110-111. No. 29. Second state. With the inscriptions. Fine old impression.

VINCENT, W.

3840—The Good Samaritan

VOGEL, BERNARD

3841—Johann Kupezky
After his own painting. Andresen, vol. ii, p. 684. No. 2. Second state. After the checkerboard and the easle was replaced by his son standing near a spinet. Fine impression.

3842—Christoph Johann Friedrich Kupezky
Son of the painter. Not known to Andresen. Before the artists' names. Fine early impression with big margin.

3843—Christoph Weigel
After J. Kupezky. Andresen, vol. ii, p. 684. No. 5. Extremely fine.

3844—Johann Kenckel
After F. Stampart. Not known to Andresen.

VOGEL, JOHANN CHRISTOPH

3845—Johann Leonhard Hirschmann
After Johann Kupezky. Not mentioned by Andresen. Early impression with good margin.

3846—The Same
Proof before all letters. Exceedingly fine. Closely trimmed.

WARD, WILLIAM

3847—George Morland
After Robert Muller. Smith, vol. iv, p. 1474. No. 60. State cannot be ascertained as the margin is completely missing.

3848—Gipsy Fortuneteller—Meditation
After Sir Joshua Reynolds. Proofs before all letters on India paper.

Angels' Heads
After Sir Joshua Reynolds, script letter proof on India paper. Smith, vol. iv, p. 1487. See under 105.

Three pieces; one lot.

WARD, WILLIAM, JR.

3849—Lady Ann Vernon Harcourt
After J. Jackson. Proof before all letters, with full margin. Very fine.

3850—John Jackson, R. A.
After his own painting. Proof before letters.

WALKER, JAMES

3851—Catherine, Empress of Russia
After Schebanoff. Smith, vol. iv, p. 1429. Inlaid. Very rare.

WATSON, JAMES

3852—Caroline, Countess of Carlisle
After Sir Joshua Reynolds. Smith, vol. iv, pp. 1497-1498. No. 23. Second state. With the full inscription. Very fine, early impression.

3853—Samuel Johnson
After Sir Joshua Reynolds. Smith, vol. iv, p. 1517. No. 82. First state. Proof before the name of the personage and before the publication line. A very fine proof with a very small margin.

3854—James Paine, Architect, and James Paine, Jr.
After Sir Joshua Reynolds. Smith, vol. iv, p. 1528. No. 111. Intermediate state, between the first and the second states. With the full inscription in the lower margin, but before "Charter of the Society of Artists" on the scroll. A very fine impression, but laid down.

3855—The Same
First state, before any inscriptions, with small margin. Exceedingly rare.

3856—Sir Joshua Reynolds
After his own painting. Smith, vol. iv, p. 1533. No. 123. Third state. With the inscription. Modern impression.

3857—The Same
First state. Before the name of the personage and before the publication line. A very fine proof, but folded along the right edge and laid down. Extremely rare.

WATSON, THOMAS

3858—Elizabeth, Countess of Northumberland
After Sir Peter Lely. From the "Beauties of Windsor." Smith, vol. iv, p. 1551. No. 5b. Third state. With the full inscription. Very closely trimmed and the publication line cut off. Inlaid.

3859—Frances, Duchess of Richmond
After Sir Peter Lely. From the "Beauties of Windsor." Smith, vol. iv, p. 1552. No. 5d. Third state. With the full inscription. Very closely trimmed and the publication line cut off. Inlaid.

WHITE, GEORGE

3860—William Dobson
After his own painting. Smith, vol. iv, p. 1577. Second state. "Sam'l Sympson in ye Strand" replaced by "J. Jeffreys and W. Herbert."

3861—Charles C. Reisen
After I. Vanderbank. Smith, vol. iv, pp. 1583-1584. Second state. "Near Catherine Street in the Strand" replaced by "in Maiden Lane Covent Garden." Fine impression with margin, but badly creased.

3862—The Same
Fourth state. (Not mentioned by Smith.) Retouched and Sympson's address replaced by "J. Jeffreys in the Strand and W. Herbert on London Bridge."

The Same
Original drawing made for the plate showing the tracing marks.
Two pieces; one lot.

WOLFGANG, GEORG ANDREAS

3863—The Annunciation
After J. H. Schoenfeldt. Not mentioned by Andresen. Rare.

YOUNG, JAMES

3864—Jacques Delille
After J. L. Monnier. Andresen, vol. ii, p. 760. No. 6. Second state. With the full inscription. Fine, early impression with margin.

ENGRAVER NOT ASCERTAINED

3865—Sir William Portman
Smith, vol. iv, p. 1669. No. 97.

Alexander Pope
After Sir Godfrey Kneller. Smith, vol. iv, p. 1702. No. 84. Inlaid.
Two pieces; one lot.

3866—The Honorable Mrs. Barrington
After Sir Joshua Reynolds. Smith, vol. iv, p. 1761.
Miss Eyebright
Smith, vol. iv, p. 1762.
Miss Jones
After C. Read. Smith, vol. iv, p. 1763. All printed for John Bowles.
Three pieces; one lot.

ENGRAVERS UNKNOWN

3867—Portrait of Simon de Vos
After van Dyck. Proof before all letters.

3868—Portrait of the Speaker Shaw Lefevre
Trial proof, retouched by the artist.
Portrait of a Gentleman Seated
Proof before all letters.
Two pieces; one lot.

3869—Family Group in a Garden
Proof before all letters.

3870—The Mocking of Christ
Proof before all letters.

3871—The Toilet
Interesting costume plate. Proof before all letters. Very fine.

3872—Bust of a Woman Holding an Urn
Proof before all letters.

STIPPLES

BARTOLOZZI, FRANCESCO

3873—Portrait of the Engraver
By Sir Joshua Reynolds, engraved in mezzotinto by Joh. Elias Haid. Circular. Tear repaired.
The Same
Engraved in stipple by Mariage, after a drawing by F. Bonneville. Oval.
Two pieces; one lot.

3874—The Same

Engraved in stipple by Robert Marcuard, pupil of Bartolozzi. A very fine impression in reddish-brown.

3875—Portrait of the Engraver

Drawn from life and engraved in stipple by Robert Menageot. Printed in red.

Another Portrait

After J. Vendramini, engraved by F. Scriven.

Two pieces; one lot.

3876—Portrait of the Engraver

By W. Artaud. Engraved in stipple by Peltro W. Tomkins. Script letter proof.

3877—Africa (Vignette)

Tuer, vol. ii, p. 85. No. 6. Proof before the names of the artists.

The Same

With these names and the date.

Two Other Vignettes

Not mentioned by Tuer. Both proofs before the artists' names.

Four pieces; one lot.

3878—Britannia Distributing Medals for Scientific and Artistic Researches

After G. B. Cipriani. Not mentioned by Tuer. Proof with the publication line only in scratched letters.

The Same

Proof with the artists' names added.

Two pieces; one lot.

3879—Heading Intended for a Bill of Lading

Tuer, vol. ii, p. 87. No. 60. Proofs, with margin, of three different plates. Very rare.

Three pieces; one lot.

3880—Poetry and History Presenting Painting With Subjects for the Pencil

After W Hamilton. Tuer, vol. ii, p. 87. No. 99. Artist's proof. Brown.

Origin of Painting

Tuer, vol. ii, p. 87. No. 94.

Peace

After Cipriani. Tuer, vol. ii, p. 87. No. 95. Proof before letters.

Three pieces; one lot.

3881—The Dance

After H. Bunbury. Tuer, vol. ii, p. 88. No. 113. Fine, brown impression with margin.

3882—Coat-of-Arms

With a left hand and three rabbits. Three proofs before the artists' names; one of them on India paper.

Coat-of-Arms

With lilies and a star. Trial proof on large India paper. Not trimmed to the proper size. In the right lower corner the number "9" not inked.

Four pieces; one lot.

3883—Painting

After G. B. Cipriani. Not mentioned by Tuer.

Sculpture

After G. B. Cipriani. Tuer, p. 88. No. 107.

Sincerity

After A. Kauffman. Tuer, p. 88. No. 109. All three proofs before all letters, the two first ones printed in brown, the last one in black. Very fine. Large margin.

Three pieces; one lot.

3884—Charlotte

Tuer, vol. ii, p. 89. No. 212.

Lord Thomas and Fair Annette

Tuer, vol. ii, p. 90. No. 241. Both after H. Bunbury. Fine brown impressions, with big margin.

Two pieces; one lot.

3885—Boys Playing with a Lamb

After S. Cantarini. From "A Century of Prints." Tuer, vol. ii, p. 92. No. 296. Proof before all letters, in red.

Geography

After Cipriani. From "The collection of prints after sketches and drawings by G. B. Cipriani." Tuer, vol. ii, p. 93. No. 311. Before the number "45." Printed in black.

Man of Easter Island

Drawn from Nature by Hodges. From "Cook's Voyages." Tuer, vol. ii, p. 93. No. 314. Proof with the artists' names only, in scratched letters, printed in brown. Fine impression with big margin.

Three pieces; one lot.

3886—Sir Joseph Rooke

After J. Faber. Artists' proof before the publication line.

Lord Hawke

After Coates. Artists' proof with "Published January, 1796."

Sir James Wishart

After J. Faber. Proof before all letters. Engraved for John Charnock's "Biographia Navalis, London, 1797." Tuer, vol. ii, p. 93. Nos. 308-310. All on large paper, uncut and printed in brown.

Three pieces; one lot.

3887—Fourteen Plates

After "Original Drawings" by Guercino, Domenichino, Maratti, Sirani, etc., in the collection of His Majesty. 2 vols.

Volume I

Portrait of Guercino, Tuer, vol. ii, p. 94. No. 348.

Flora with Boys. Tuer, vol. ii, p. 94. No. 349.

Four Women, with a Boy. Tuer, vol. ii, p. 94. No. 350.

Three Women, with a Boy Lying Down. Tuer, vol. ii, p. 94. No. 351.

Virgin Mary, Joseph and The Child with a Globe. Tuer, vol. ii, p. 94. No. 352.

Infant Bacchus. Tuer, vol. ii, p. 95. No. 358.

Old Man, Woman and a Boy with a Model of a Town. Tuer, vol. ii, p. 95. No. 362.

Warrior with a Truncheon. Tuer, vol. ii, p. 95. No. 365.

Sibilla Libia. Tuer, vol. ii, p. 95. No. 366.

Queen Esther and Ahasuerus. Tuer, vol. ii, p. 95. No. 369.

St. Matthew and an Angel Holding an Open Book. Tuer, vol. ii, p. 95. No. 372.

Virgin, Infant and St. John. Tuer, vol. ii, p. 95. No. 373.

Portrait of a Man with a Long Beard. Tuer, vol. ii, p. 95. No. 389.

Salvator Mundi with a Globe and Cross. Tuer, vol. ii, p. 96. No. 399.

Volume II

St. John Baptist Sending His Two Disciples to Christ. Tuer, vol. ii, p. 96. No. 422.

Mostly proofs, some without the artists' names.

Fifteen pieces; one lot.

3888—L'Amico de Fanciulli

Frontispiece—Charity

(With a portrait of Queen Charlotte.) After H. Ramberg. Tuer, vol. ii, p. 99. No. 516. Proof with the artists' names only.

O, Divina Amista!
After Ramberg. Tuer, vol. ii, p. 99. No. 521. Proof before all letters. Also two other illustrations not mentioned by Tuer.

Polyphemus, The Calling of Samuel
Both proofs before all letters.

Four pieces; one lot.

3889—Seventeen Plates of the Marlborough Gems
All but two, fine, old impressions, before the name of the engraver and before removal of the line "Ex Dactyliotheca," etc. Six of them proofs.

Volume I

No. 19. Marciana, Trojan's Sister. Tuer, vol. ii, p. 101. No. 546.
No. 23. Caracallæ Caput. Tuer, vol. ii, p. 101. No. 550.
Trial proof on a small sheet of paper, covered with pen and ink sketches by the engraver. On the back an account signed by the engraver with his full name.
No. 29. Jovis et Junonis Capita Jugata. Tuer, vol. ii, p. 101. No. 556. Old impression, without "Ex Dactyliotheca," etc.
No. 33. Bacchus stans. Tuer, vol. ii, p. 101. No. 560.
No. 34. Faunus Tigridis Pelli Insidens. Tuer, vol. ii, p. 101. No. 561.
No. 35. Athleta stans. Tuer, vol. ii, p. 101. No. 562.
(Nos. 33-35 from the M. Masterman Sykes collection.)
No. 36. Mercurius stans. Proof. Tuer, vol. ii, p. 101. No. 563.
No. 41. Epaminandas vulneratus. Tuer, vol. ii, p. 101. No. 568.
Old impression, without "Ex Dactyliotheca," etc. Large paper.
No. 42. Milites duo. Tuer, vol. ii, p. 101. No. 569.
No. 43. Mulier cum virgine. Tuer, vol. ii, p. 101. No. 570.
No. 46. Apollo, Aeneas and Diomedes. Tuer, vol. ii, p. 101. No. 573. Proof.
No. 48. Amazones. Tuer, vol. ii, p. 101. No. 575.

Volume II

No. 20. Annibal. Tuer, vol. ii, p. 102. No. 597.
No. 38. Mercurii Templum. Tuer, vol. ii, p. 102. No. 615. Proof.
No. 40. Coronis cum Corvo. Tuer, vol. ii, p. 102. No. 617.
No. 41. Cupidines. Tuer, vol. ii, p. 102. No. 618. Proof.
No. 50. Silenus, Tigris, etc. Tuer, vol. ii, p. 103. No. 627. Proof.
All but three from the Esdaile collection.

Seventeen pieces; one lot.

3890—Othryades

From "Memorie delgli Antichi incisori," etc. Tuer, vol. ii, p. 103. No. 646. Proof before all letters, in red.

Painting, Sculpture and Architecture Rendering Honour to King George III

After A. Kauffmann. Not mentioned by Tuer. Unfinished trial proof.

The Same

Proof before all letters. Headpiece for Boydell's "Houghton Gallery."

Three pieces; one lot.

3891—Ptolemaeus Philadelphus

After a gem. Not mentioned by Tuer. Proof with the engraver's name in scratched letters. Big margin.

Two Women and a Child

Both after Guercino.

The Shepherd and His Family and the Satyr's Family

After Castiglione. Both not mentioned by Tuer.

Cupid's Marriage. Centrepiece of one of Pergolesi's Ornaments. Tuer, vol. ii, p. 106. No. 708. Modern impression in red.

Four pieces; one lot.

3892—Bell's Edition of "The Poets of Great Britain"

Vol. 88. Hammond: "And Love Himself . . ." After A. Kauffmann. Tuer, vol. ii. p. 107. No. 735. Proof before the inscription line in scratched letters.

Vol. 107. Churchill: "Set One Poor Sprig of Bay." After G. B. Cipriani. Tuer, vol. ii, p. 108. No. 738. Proof before all letters.

Two pieces; one lot.

3893—Jane Shore

From Harding's "Historical Dramas of William Shakespeare." Tuer, vol. ii, p. 110. No. 828. Proof with only the publisher's line in stipple.

Another Portrait of Jane Shore

From the same publication. Tuer, vol. ii, p. 110. No. 829. Proof with the publisher's line in scratched letters.

Two pieces; one lot.

3894—Illustrations to Milton's "Paradise Lost"

Proofs before all letters. One printed in brown. Not mentioned by Tuer.

Illustrations to Various Books

Two proofs before all letters and one artist's proof after E. T. Burney. Not mentioned by Tuer.

Six pieces; one lot.

3895—Shakespeare and Milton

A series of engravings by Heath and Bartolozzi, after Stothard.

No. 4. Adam and Eve. Tuer, vol. ii, p. 111. No. 836.

No. 5. Adam and Eve and Archangel Raphaël. Tues, vol. ii, p. 111. No. 837.

No. 6. Satan, Sin and Death. Tuer, vol. ii, p. 111. No. 838. From the Peoli collection.

No. 8. Satan. Tuer, vol. ii, p. 111. No. 840. Proof before letters.

Four pieces; one lot.

3896—Allegorical Frontispiece. With the Obverse and Reverse of the Handel Commemoration Medal

After C. Burney. Proof with the artists' names and the publication line.

Frontispiece to Second Performance. Handel Composition. Sacred Music

After Cipriani. Proof on loose India paper. Engraved for "An Account of the Musical Performances in Westminster Abbey . . . London, 1785." Tues, vol. ii, p. 113. Nos. 881, 882.

Two pieces; one lot.

3897—Title Page for "Martial's Epigrams"

Tuer, vol. ii, p. 113. No. 887. Artists' proof with the publication line in scratched letters. Big margin.

Frontispiece to Vol. III of Miss Barney's Evelina, after Mortimer. Tuer, vol. ii, p. 114. No. 920. Proof before all letters in brown.

Book Illustration. Lady Parting form Her Son

After H. Ramberg. Tuer, vol. ii, p. 114. No. 922. Proof before all letters.

Three pieces; one lot.

3898—Illustration to Philander

From Bell's "British Theatre." Tuer, vol. ii, p. 92. No. 306. Proof before all letters.

Illustrations to The Inconstant

From Bell's "British Theatre." Tuer, vol. ii, p. 93. No. 307. Proof with the artists' names in scratched letters.

A Mother Watching by Her Child in Its Cradle

Tuer, vol. ii, p. 114. No. 923. Proof before all letters.

Cavalier and Lady Seated

Book illustrations. Proof before all letters.

Four pieces; one lot.

3899—Book Illustrations

The titles unknown to Tuer:

Lady Parting from Her Son

After H. Ramberg. Tuer, vol. ii, p. 114. No. 922.

Mother Watching by Her Child in Its Cradle

After H. Ramberg. Tuer, vol. ii, p. 114. No. 923. Both proofs before all letters.

Queen Refusing to Drink

After Cipriani. Tuer, vol. ii, p. 115. No. 931. Proof with the artists' names only.

Three pieces; one lot.

3900—Book Illustrations Representing Occurrences in Ancient History

Two proofs before all letters, one artist's proof.

Two Vignettes for Tailpieces

Both proofs before the artists' names. All not mentioned by Tuer.

Five pieces; one lot.

3901—Minerva Greeting Rome and Mercury Flying Above Them

After E. F. Burney. Proof before letters.

Greek Warrior

Proof before all letters.

A Muse Unveiling Science, While an Old Man is Studying the Universe

After W. Hamilton. Artist's proof. All not mentioned by Tuer.

Three pieces; one lot.

3902—Children Fighting

Tuer, vol. ii, p. 116. No. 959.

Group of Children, One Apparently Dead

Tuer, vol. ii, p. 116. No. 971. Both after Cipriani.

Two pieces; one lot.

3903—Centrepiece of a Fanmount

Cupid riding on a lion and playing the lyre. Tuer, vol. ii. p. 116. No. 987. Printed with the aid of a mask in order to suppress the border.

Another Centrepiece of a Fanmount

The Family of the Gracchi, after B. West. Tuer, vol. ii, p. 117. No. 995. Proof before letters, with the artists' names and the publication line.

Two pieces; one lot.

3904—The Market of Love

Tuer, vol. ii, p. 120. No. 1121. Proof before letters. Very fine impression with big margin. From the Peoli sale.

3905—Oval of a Girl with Bosom Uncovered

After Cipriani. Tuer, vol. ii, p. 120. No. 1128. Proof with Cipriani's name and the coat-of-arms. Very fine impression in red, and with large margin.

Maternal Happiness

Tuer, vol. ii, p. 126. No. 1336. With the title in script. Printed in brown, with large margin.

Two pieces; one lot.

3906—The Dukes of Northumberland and Suffolk Praying Lady Grey to Accept the Crown (1554)

After G. B. Cipriani. Tuer, vol. ii, p. 124. No. 1262. Proof with the artists' names and the publisher's line in scratched letters. Brown.

3907—The Death of Lindamore

After T. F. Rigaud. Tuer, vol. ii, p. 122. No. 1215. Scratched letter proof printed in brown. Very fine.

Ophelia

After H. Tresham. Not mentioned by Tuer.

Two pieces; one lot.

3908—Oval Landscape. Upright

Lady on horseback giving alms to a poor woman with three children.

Companion Piece

Shepherdess on horseback speaking to a man with a scythe. Neither mentioned by Tuer. Unfinished trial proofs. The landscape is engraved by Middiman.

Two pieces; one lot.

3909—Blind Man's Buff

After Aug. Kauffmann. Not mentioned by Tuer. Proof before the title.

The Happy Father

After G. B. Cipriani. Tuer, vol. ii, p. 126. No. 1360. Fine impression in brown, with big margin.

Two pieces; one lot.

3910—A Bacchante

Tuer, vol. ii, p. 127. No. 1386. Printed in red.

3911—Nude Women Surrounded by Playing Children

Tuer, vol. ii, p. 127. No. 1394.

Ariadne

Tuer, vol. ii, p. 128. No. 1411.

THREE CHILDREN LOOKING AT A COUPLE OF PANELS AND TWO WOMEN WATCHING THEM

Not mentioned by Tuer. All after G. B. Cipriani. Proofs before the title.

Three pieces; one lot.

3912—A SACRIFICE TO CUPID

After G. B. Cipriani. Tuer, vol. ii, p. 127. No. 1395. Beautiful impression, in red, of this lovely engraving.

3913—BACCHANALIAN CHILDREN. ONE OF THEM IS MOUNTED ON A BUTT

After M. Franceschino. Tuer, vol. ii, p. 128. No. 1417.

BACCHUS AND ARIADNE

After G. B. Cipriani. Not mentioned by Tuer. Proof with the artists' names only.

Two pieces; one lot.

3914—BACCHANTES

After Aug. Kauffmann. Tuer, vol. ii, p. 128. No. 1419. Proof with the artists' names and the publisher's line in scratched letters. Fine impression in black.

3915—TWO BAS-RELIEFS DRAWN AT EPHESUS BY W. PARS

Tuer, vol. ii, p. 128. Nos. 1423-1424.

CUPID BINDING AN AMULET ON THE ARM OF BEAUTY

After Lavinia, Countess Spencer. Tuer, vol. ii, p. 129. No. 1442. Proof before all letters in brown. Big margin.

Three pieces; one lot.

3916—THE SAME

Proof before all letters in brown.

BERENICE AND LYCIDAS BECOMING PUPILS OF MINERVA, WHO IS DISGUISED AS ARISTEUS

After W. Hamilton. Tuer, vol. ii, p. 128. No. 1426. Proof before all letters, in brown and a black print.

Three pieces; one lot.

3917—CLYTIE

After An. Carracci. Tuer, vol. ii, p. 129. No. 1433. From the Peoli collection.

3918—DEATH OF SAPPHO

After G. B. Cipriani. Tuer, vol. ii, p. 129. No. 1460. Artists' proof, printed in brown, with large margin.

Hercules Assisting Dejanira to Take Her Seat on the Back of Chiron

After L. Pecheux. Tuer, vol. ii, p. 130. No. 1486. Proof before letters. Printed in black.

Two pieces; one lot.

3919—Four Children Around a Vase, One of Them Lying Down

After Barbieri. Tuer, vol. ii, p. 130. No. 1477.

Hebe

After G. B. Cipriani. Tuer, vol. ii, p. 130. No. 1480. Proof with the artists' names and the publication line in scratched letters. Very fine impression in red, with full margin.

Centaur Carrying Cupid on His Back and Holding up a Dead Rabbit. After the Antique

Not mentioned by Tuer. Proof before all letters.

Three pieces; one lot.

3920—Faun

Tuer, vol. ii, p. 129. No. 1468.

Hermaphrodite

Tuer, vol. ii, p. 130. No. 1492. Both after G. B. Cipriani. Proofs with the artists' names only. Very fine impressions in red, with margin.

Two pieces; one lot.

3921—The Judgment of Paris

After E. F. Burney. Tuer, vol. ii, p. 130. No. 1500. From the Mercurio Italico, vol. iii.

The Same

Proof before all letters. Both printed in brown.

Cupidon acheté trop cher

After Jos. Tturts. Tuer, vol. ii, p. 130. No. 1508.

Three pieces; one lot.

3922—Medea Looking at Her Children, Whom She Has Murdered

Tuer, vol. ii, p. 131. No. 1517.

Nymphs Bathing

Tuer, vol. ii, p. 131. No. 1536. Both after G. B. Cipriani and both proofs with the artists' names and publication lines.

One of the Cyclops Seated on a Rock and Playing a Flageolet

After Cipriani. Tuer, vol. ii, p. 131. No. 1538. Proof before all letters in brown.

Three pieces; one lot.

3923—Psyche Going to Dress

After G. B. Cipriani. Tuer, vol. ii, p. 132. No. 1550. Open letter proof. From the J. Duflos collection. Fine impression in brown, with big margin.

3924—The Same

Tuer, 1550. Impression with all inscriptions, in brown.

Psyche al bagno

After G. B. Cipriani. Copy by G. Bortignoni, after Bartolozzi's engraving. Tuer, 1551. Printed in black. Companion to the above.

Two pieces; one lot.

3925—A Genie Decorating the Terme of Silenus

After G. B. Cipriani. Unfinished trial proof.

The Same

Artist's proof.

Two Landscapes

Etchings. None of them mentioned by Tuer.

Four pieces; one lot.

3926—The Muse Terpsichore

After A. Kauffmann. Proof before all letters.

Trade Instructing Cupid in the Arts

Trial proof; the etching only.

A Bookplate

Proof before all letters. None of them mentioned by Tuer.

Three pieces; one lot.

3927—Small Friezes with Venus and Tritons

After G. B. Cipriani. Tuer, vol. ii, p. 132. No. 1559. Proofs with the artists' names only. Printed in brown.

Venus Chiding Cupid

After Sir Joshua Reynolds. Tuer, vol. ii, p. 133. No. 1597. Printed in brown.

Venus Finding Adonis Asleep

After Hamilton Mortimer. Tuer, vol. ii, p. 133. No. 1600. Proof before all letters.

The Same

Unfinished trial proof. Both in black.

Six pieces; one lot.

3928—Venus Surrounded by Cupids

(Said to be a portrait of Lady Hamilton.) After G. B. Cipriani. Tuer, vol. ii, p. 133. No. 1608. Unfinished trial proof, before any inscriptions.

The Same

More advanced trial proof, with the artists' names and the publication line.

The Same

Finished proof with the same inscriptions.

A very interesting and rare set of proofs, printed in brown, trimmed closely to the platemark.

Three pieces; one lot.

3929—Venus and Adonis Riding in a Shell Drawn by Two Dolphins

After G. B. Cipriani. Proof before the title.

Diana Having the Sandals Removed by Ceres, Hygeia and Mercury Looking on

After G. B. Cipriani. Artists' proof printed in brown. None of them mention by Teur.

Two pieces; one lot.

3930—Caroline, Princess of Wales and the Princess Charlotte

After R. Cosway. Tuer, vol. ii, p. 134. No. 1635. Open letter proof, printed in black. Small hole in the margin.

3931—The Misses Clive

Two oval portraits on one plate. Tuer, vol. ii, p. 134. No. 1639. Proof before all letters, printed in brown.

3932—Angelica Kauffmann

After Sir Joshua Reynolds. Tuer, vol. ii, p. 135. No. 1673. A very fine old impression in black, with large margins.

3933—The Duchess of Kingston ("Iphigenia")

Tuer, vol. ii, p. 135. No. 1655.

Queen Charlotte on the Frontispiece to "L'Amico de Fanciulli"

After H. Ramberg. Tuer, vol. ii, p. 99. No. 516. Proof with the artists' names only.

Jane Shore

From Harding's "Historical Dramas of William Shakespeare." Tuer, vol. ii, p. 110. No. 828. Proof with only the publisher's line, in stipple.

Three pieces; one lot.

3934—Mary Queen of Scots with Her Son James I

After F. Zuccaro. Tuer, vol. ii, p. 135. No. 1684. Line engraving. Inlaid.

3935—Van Dyck's Wife

After Van Dyck. Tuer, vol. ii, p. 136. No. 1718.

Henrietta Frances, Viscountess Duncannon

After Lavinia, Countess Spencer. Tuer, vol. ii, p. 136. No. 1722. Fine impression from the collection of Rudolph Ackermann.

Two pieces; one lot.

3936—Michel Angelo Buonarotti

Tuer, vol. ii, p. 137. No. 1745.

Cicero

After G. B. Cipriani. Not mentioned by Tuer.

Giovanni Battista Cipriani

Drawn from life by Bartolozzi; oval. Tuer, vol. ii, p. 137. No. 1760. Unfinished trial proof, with large margin.

Captain James Cook

After G. Webber. Tuer, vol. ii, p. 138. No. 1768. Artist's proof on large paper.

Four pieces; one lot.

3937—The Same

Proof with the name lightly traced and the publication line in scratched letters, inverted. On large paper.

John Egerton

After Gausset.

Foote, Saml.—Elegy on His Death

Tuer, vol. ii, p. 138. No. 1788.

John Fothergill

After R. Livesay. Engraved for "Literary Anecdotes of the Eighteenth Century by John Nichols, London, 1812." Tuer, vol. ii, p. 138. No. 1789. Proof with the name lightly stippled and the publication line in scratched letters. Printed in red.

The Same

With the inscription. Printed black.

Thomas Gainsborough

After himself. Tuer, vol. ii, p. 138. No. 1792. Proof before all letters, in brown.

Six pieces; one lot.

The Same

Second state. With the inscription.

3938—James Harris

Tuer, vol. ii, p. 139. No. 1805. Line engraving in black.

Allegory with the Portraits of Joseph and Elizabeth of Bourbon
Tuer, vol. ii, p. 139. No. 1820.

Henry Lubomirski (Youth)
After R. Cosway. Tuer, vol. ii, p. 140. No. 1839.

Charles, Marquis of Cornwallis
After W. Hamilton. Tuer, vol. ii, p. 140. No. 1847. Proof with the publication line only, in scratched letters. Full margin, printed in brown.

Five pieces; one lot.

3939—Dr. Waide
Tuer, vol. ii, p. 142. No. 1910. Artists' proof on large paper; printed in brown.

Thomas Day
Author of Sandford and Merson. Proof before all letters, printed in black. Full paper.

Admiral Rodney
Proof before all letters on India paper, printed in red.

Hugh John Henry Seymour When a Boy (Private Plate)
Proof before all letters; printed in black. Big margin.

Henry Swinburne, the Traveler
Proof before all letters; printed in brown.

Five pieces; one lot.

3940—Lady and Child (Madonna and Child Sleeping)
After Sassoferrato. Tuer, vol. ii, p. 145. No. 2024. Proof with the artists' and publisher's names, the coat-of-arms and No. 40.

The Same
Proof on loose India paper.

The Same
India print, with the full inscription.

The Virgin and Child
After Guido Reni.

Four pieces; one lot.

3941—Samson Breaking His Bands
After J. F. Rigaud. Tuer, vol. ii, p. 146. No. 2039. Proof before the title, printed in black.

The Holy Virgin, Infant Jesus and St. John Holding a Book; St. Joseph Standing at the Door Speaking to a Woman
After Carlo Maratti. Tuer, vol. ii, p. 147. No. 2083. Proof with the artists' names and the publisher's line.

Two pieces; one lot.

3942—Madonna and Child

After Carlo Dolce. Tuer, vol. ii, p. 145. No. 2017. Proof with the coat-of-arms and the names of the artists and publisher in scratched letters.

The Same

Proof with "Vol. II, No. 52," and the date 1769.

Madonna

After Carlo Dolce. Cabinet picture of Clotworthy Upton. Tuer, vol. ii, p. 145. No. 2019.

The Same

Proof with the names of the artists and the publisher. Date 1769, below "Vol. II, No. 54." On large paper.

Four pieces; one lot.

3943—The Madonna with the Fish

After Raphaël. Tuer, vol. ii, p. 145. No. 2021. Unfinished proof.

The Same

Proof before all letters.

The Same

Proof with the artists' names only.

Three pieces; one lot.

3944—Title Page with the Portrait of G. F. Handel

After G. B. Cipriani. Tuer, vol. ii, p. 149. No. 2152. Proof with the artists' names only.

Ornamental Border for a Portrait

Genii blowing a trumpet, and two cupids, one holding a lyre and one a caducæus. Proof before all letters.

Ticket. Apollo, Mercury and a Muse

After G. B. Cipriani. Proof on large paper.

Ticket or Title Page, Apollo, Two Muses and Two Cupids, Surrounded by Clouds

Proof with the engraver's name and the publisher's line. The last three engravings not mentioned by Tuer.

Four pieces; one lot.

3945—Ticket for a Meeting of the Anacreontic Society

After Lawrenson. Tuer, vol. ii, p. 148. No. 2120.

Ticket for the Benefit of Mr. Dragonetti

After E. F. Burney. Tuer, vol. ii, p. 148. No. 2128.

Ticket for the Benefit of Mr. Jones

After G. B. Cipriani. Tuer, vol. ii, p. 148. No. 2129.

Ticket for the Benefit of Mr. Giardini
After G. B. Cipriani. Tuer, vol. ii, p. 150. No. 2194a.

The Same
Without the inscription in the margin.

Ticket, Another Design for the Same
Tuer, vol. ii, p. 150. No. 2194b.

Six pieces; one lot.

3946—Ticket, A Man and a Woman Seated, so as to Throw Their Shadows on the Wall; the Woman Drawing the Outline of the Man's Shadow
After B. West, 1791. Tuer, vol. ii, p. 149. No. 2160. Proof with the artists' names and the publishing line.

Ticket, Muse Holding a Mask, Which Cupid is Trying to Take
After G. B. Cipriani. Tuer, vol. ii, p. 150. No. 2173. Proof before all letters, in black.

Ticket to the Funeral of Sir Joshua Reynolds
After E. F. Burney. Tuer, vol. ii, p. 150. No. 2180.

Three pieces; one lot.

BOVI, MARIANO

3947—Education
After Lavinia, Countess Spencer. Open letter proof in brown.

Medicine, Theology and Jurisprudence
Medal after J. Flaxman. Engraved by J. Heath. Proof before all letters on India paper.

Marie Antoinette
After a miniature.

Three pieces; one lot.

BUNBURY, HENRY

3948—Portrait of the Artist
After Laurence. Engraved by T. Ryder.

3949—Love and Hope
Love and Jealousy
Both engraved by C. Knight. Two beautiful oval prints in brown.

Two pieces; one lot.

3950—The Departure of La Fleur from Montreuil
Friar-Philip's Geese
Both engraved by T. Watson. Circular prints in brown.

Two pieces; one lot.

3951—A Tale of Love
Engraved by I. K. Sherwin.
Edwin and Ethelinde
Engraved by F. D. Soiron. Open letter proof in brown; full margin.
Two pieces; one lot.

3952—"As You Like It"
(Mrs. Mattocks, Mr. Bensley, Mr. Quick, Mrs. Jordan and Miss Pope.)
Engraved by C. Knight. Fine impression in brown.

3953—A Family Piece
Engraved by W. Dickinson.
A Hailstorm
Engraved by J. R. Smith.
The Gluttons
Proof before all letters.
Three pieces; one lot.

3954—Paysan des Alpes
Paysanne de la France
Two original etchings by the artist.
Petite Fille de la France
Contadin degli Stati di Parma
Both etchings by I. Bretherton.
Four pieces; one lot.

3955—View on the Pont Neuf at Paris
Caricature.
The Prentices' Boxing Day
Two pieces; one lot.

3956—Patty
Engraved by Chas. White. Beautiful costume plate, in red.

3957—A Girl of the Forest of Snowden
A Girl of Modena
Both engraved by P. W. Tomkins. Proofs with the titles in stipple, printed in brown. Oval. A very fine pair with good margin.
Two pieces; one lot.

BURKE, THOMAS

3958—The Finding of Cupid by Cephisa
Cephisa Clipping the Wings of Cupid.
Both after A. Kauffmann. Fine impressions in black. Oval.
Two pieces; one lot.

3959—Cupid and Ganymede
After Angelica Kauffmann. The French copy by L. Boutelou. Circular. Proof with the engraver's name only. Fine impression in red.

3960—Lady Rushout and Daughter
After Angelica Kauffmann. Proof with the artists' names only, in brown. Superb impression of this lovely plate.

CARDON, ANTHONY

3961—Madame Recamier
After Richard Cosway. Beautiful impression, and much sought for.
Prosperity
After E. B. Burney.
Two pieces; one lot.

CLARKE, J.

3962—Triumph of Galatea
After F. Bartolozzi. Circular. Proof with the artists' names and the publication line, printed in brown.

COLLYER, JOSH.

3963—Miss Palmer
After Sir Joshua Reynolds.
The Rendez-vous
After Stothard. Artist's proof, with big margin. Very rare.
Olinda
Engraved by W. Platt. Open letter proof, printed in brown.
Three pieces; one lot.

CONDE, I.

3964—Polindo and Albarosa
After R. Cosway. Very fine.

DELATTRE, I. M.

3965—Lear and Cordelia
After Stothard. Open letter proof, with large margin.
Moulines (The Handkerchief—Sterne and Maria)
After A. Kauffmann. Both circular and printed in red.
Two pieces; one lot.

DICKINSON, W.

3966—Andromache Weeping Over the Ashes of Hector
After Angelica Kauffmann. Oval. Fine impression in dark brown.

3967—Lucrece
Oval. Open letter proof in brown. A beautiful woman asleep, with bosom uncovered.

HARVARD, F.

3968—Ticket for the Performance of Handel's Messiah
After R. Smirke. Proof before letters.
Ticket for Cumberland House Ball
After W. Orme. Engraved by Edw. Orme.
The Origin of Design
printed in red.
Three pieces; one lot.

KAUFFMANN, ANGELICA

3969—L'Allegra
Il'Penserosa
Original etchings, combined with Lavis.
Two pieces; one lot.

3970—Young Mother and Child
Jo. Winckelmann
Original etchings, combined with Lavis.
Two pieces; one lot.

LANDSEER, HENRY

3971—Mrs. Mullens
After W. M. Craig. Proof before the name of the personage.

MARCUARD, ROBERT

3972—Francesco Bartolozzi
After Sir Joshua Reynolds. Fine impression printed in brown.

OGBORNE, JOHN

3973—Elysium, or Cupid Punish'd
After Stothard. Open letter proof in black; inlaid.

PARKER, JAMES R.

3974—Fair Fatima

Grecian Dance

Both after Stothard. Open letter proofs in brown. Circular. A beautiful pair.

Two pieces; one lot.

RYLAND, WM. WYNNE

3975—Lady in a Turkish Dress

Oval. Proof with the publisher's line only; in red. Very fine.

3976—Maria

After Angelica Kauffmann. Oval. Proof with the title, the artists' names and publication line in stippled letters. Fine impression in red.

3977—Triumph of Love

After Angelica Kauffmann. Circular. Proof with the artists' names and the publication line in stippled letters. Fine impression in red.

SCORODOMOFF, G.

3978—A Venetian Lady

Oval. Fine impression in red.

SCHIAVONETTI, LUIGI

3979—Two Vignettes

After H. Tresham.

The Strawberry Girl

After Sir Joshua Reynolds. Stipple, published by W. Richardson.

Three pieces; one lot.

SINTZENICH, H.

3980—Painting

After A. Kauffmann. Oval. Fine impression, in red.

TOMKINS, PELTRO W.

3981—Love Enamoured

After John Hoppner. Proof before the title, in dark brown. Very fine.

3982—The Same

The reversed copy by Bonnefoy. Printed in brown.

3983—Portrait of Henry Stockman
After Poggi. Proof before all letters, printed in red; on large paper; very fine.

Two Saints
Proof on India paper, with the publisher's line only.

Vignette
Cupid with roses.

The Shepherd
Proof with the publisher's line only.

Four pieces; one lot.

VENDRAMINI, GIOVANNI

3984—The Arts

The Sciences

Merit Rewarded
All after G. B. Cipriani.

Vignette
After Lang. Engraved by Mack.

Aurora
After Guido Reni. Engraved by Clint. Proof before all letters.

Five pieces; one lot.

WATSON, CAROLINE

3985—Prince Frederick William
After Sir Joshua Reynolds.

Eleanor of Bretagne
(Miss French.) After S. Shelley. Very fine impression in brown.

Two pieces; one lot.

ETCHINGS AND LINE ENGRAVINGS
OF THE EIGHTEENTH CENTURY IN FRANCE

AUDRAN, BENOIT, II

3986—L'Amour desarmé
After A. Watteau. Fine impression.

BEAUVARLET, JACQUES FIRMIN

3987—The Knitting Lesson
After J. B. Greuze. Proof before letters, with the coat-of-arms. Very fine.

3988—La Sultane

After Vanloo. Portalis and Beraldi, vol. i, p. 144. No. 21. First state. Proof before all letters. Very fine impression, with large margin.

BOUCHER, FRANÇOIS

3989—La petite reposée

Original etching. Portalis and Beraldi, vol. i, p. 228.

The Guitar Player

After Ch. Coypel. Engraved by F. Botet.

The Concert

After Watteau. Proof before all letters.

Three pieces; one lot.

3990—Venus and Cupid Asleep

Engraved by Michel Aubert. Fine impression.

Venus and Cupid Reposing

Engraved by Gilles Demarteau. Sanguine.

Two pieces; one lot.

3991—La rêveuse

Engraved by J. F. Beauvarlet. Portalis and Beraldi, vol. i, p. 142. No. 4. Very fine.

3992—La Laveuse

Engraved by Louis Marin Bonnet. Sanguine.

3993—Les charmes de la vie champêtre

Engraved by Jean Daullé. Portalis and Beraldi, vol. i, p. 667. No. 9. Fine impression with big margin.

3994—Two Nymphs with Cupids and Pigeons

Engraved by Gilles Demarteau.

Girl Seated

By the same engraver. Proof before all letters. Both in sanguine.

Two pieces; one lot.

3995—L'Attention dangereuse

Engraved by Louis Dennel. Portalis and Beraldi, vol. i, p. 726. First state. Proof before all letters. Very fine, slightly foxed.

3996—Venus se préparant pour le judgment de Paris, reçoit d'avance la pomme des mains de l'amour

Engraved by Jean Baptiste De Lorraine. Portalis and Beraldi, vol. ii, p. 749. Proof before the artists' names, with the coat-of-arms only. Superb proof of this lovely plate.

3997—L'Amour désarmé

Engraved by Etienne Fessard. Portalis and Beraldi, vol. ii, p. 144. No. 1. Big margin.

3998—Venus et les amours

Engraved by Robert Gaillard. Portalis and Beraldi, vol. ii, p. 223. No. 1. Fine impression, with big margin.

3999—Les deux confidentes

Engraved by Jean Ouvrier. Portalis and Beraldi, vol. iii, p. 246. Fine impression with margin.

4000—Le trait dangereux

Engraved by J. F. Poletnich. Portalis and Beraldi, vol. iii, p. 321. Proof before letters, with the artists' names only.

BRAND, F.

4001—Young Woman Pulling a Man by the Hair

Also Three Plates of Sketches of Men and Animals

Original etchings.

Four pieces; one lot.

CHAUVEAU, FRANÇOIS

4002—Le Concert

After D. Domenichino. Andresen, vol. i, p. 259. No. 9. First state.

Le Coucher à l'Italienne

After Vanloo. Engraved by I. . . . Printed in red.

Two pieces; one lot.

CHENU, PIERRE

4003—Le curieux, ou le peintre

After C. Bega. Portalis and Beraldi, vol. i, p. 374.

Don Quixote conduit par la Folie et embrasé de l'amour . . .

After C. Coypel. Engraved by Louis Surugue. Portalis and Beraldi, vol. iii, p. 576. Fine impression on parchment.

Two pieces; one lot.

CHODOWIECKI, DANIEL

4004—Sixteen Illustrations to "Leben Joh. Bunkel's"

Engelmann, pp. 130-135. Nos. 215-230. Second states. With title on the first plate and number of page on all of them.

Sixteen pieces; one lot.

4005—Fifteen Illustration to Richardson's Clarisse Harlowe
The first compositions. Engelmann, Nos. 521-527 (Nos. 1-7) and 550-557 (Nos. 8-15). Second states, with the numbers over the right upper corner. Also Nos. XVI-XXI of Schellenberg's illustrations.
Twenty-one pieces; one lot.

COUCHÉ, JACQUES

4006—La petite Thérese
After Caresme. Portalis and Beraldi, vol. i, p. 595. No. 5. Big margin.

DE BOISSIEU, JEAN JACQUES

4007—Road at Fontainebleau, 1764
Landscape with a Stonehouse and a Lake, 1774
Five Heads, Two of Them of Animals, 1803
All on India paper.
Ancienne porte de Vaize à Lyon, 1803
On India paper, mounted.
Four pieces; one lot.

4008—Vue du Château de Madrid Maison Royale
Landscape with a Herd of Cattle, 1793
Landscape
After Claude.
Cat and Kitten
On India paper.
Four pieces; one lot.

DE LARMESSIN, NICOLAS

4009—Le Savoyard
After Pierre. Portalis & Beraldi, vol. ii, p. 535. No. 8. Fine.

DE LAUNAY, NICOLAS

4010—Le poëte Ancréon
After P. A. Baudouin. Portalis and Beraldi, vol. ii, p. 545. No. 7. Slightly foxed.

4011—Les regrets mérités
After Mlle. Gérard. Portalis and Beraldi, ii, p. 547. No. 22. Beautiful impression, with margin.

4012—La lettre envoyée
After J. B. Le Prince. Portalis and Beraldi, vol. ii, p. 547. No. 30. Proof before the dedication.

DE LONGEUIL, JOSEPH

4013—Louis XVI between Abundance and Justice
After C. N. Cochin fils. Etched by St. Aubin and the border by Choffard. Portalis and Beraldi, vol. ii, p. 740. No. 21.

DE MARCENAY DE GHUY, ANTOINE

4014—The Complete Work of the Engraver in Various States
Most of the plates being shown from the first biting and in many cases the original drawing or watercolor for the plate is included. The collection consists of 243 proofs and 43 drawings and gouaches in 2 cases 14½x18¾x3¼, covered with brown morocco.

One lot.

DIETRICY, CHRISTIAN WILHELM

4015—The Nativity
Fine early impression

St. John Preaching
Modern impression.

The Vender of Spectacles
Modern impression.

Three pieces; one lot.

4016—The Prodigal Son and the Farmer
Linck. No. 27. Second state. The second signature with the needle is no longer visible, but without the number 84. Rare. From the Peoli collection.

GOYA Y LUCIENTES, FRANCESCO

4017—D. Baltasar Carlos Principe de España
Andresen, vol. i, p. 602. No. 8. Fine impression of the first printing. Big margin. From the Peoli collection.

HUBER, JOSEPH IGNACE

4018—Bust of a Girl with a Rose in Her Hair
Proof before letters with the name of the engraver only.

Little Girl with a Dog
After J. B. Greuze. Proof with the artists' names only.

Mirate che bel visino
After Sicardi. Engraved by Mécou.

Three pieces; one lot.

LE GRAND, HYACINTHE

4019—Jupiter et Io
After Renou. Portalis and Beraldi, vol. ii, p. 613. Proof before the title. Slightly foxed.

LEMPEREUR, LOUIS SIMON

4020—La mère indulgente
After P. A. Wille. Portalis and Beraldi, vol. iii, p. 654. No. 14. Very fine.

LE PRINCE, JEAN BAPTISTE

4021—Le Repos
Original lavis.

Pierrot et sa progeniture
Engraved by J. Ph. Le Bas, after his own painting.

The Fury before Cupid
Engraved by E. Jeaurat. After N. Vleughels.

The Trio
After Watteau.

Four pieces; one lot.

MELIN, CARLO DOMENICO

4022—La belle source (Mme. de Chateauroux)
After Nattier. Portalis and Beraldi, vol. iii, p. 81. No. 2. Very fine.

MULLER, JOHANN GOTTHARD von

4023—La Tendre mère (First Wife, and Son of the Engraver)
After F. Tischbein. Apell, p. 310. No. 16. First state. Proof before all letters.

NORBLIN DE LA GOURDAINE, JEAN PIERRE

4024—Susannah and the Elders
Andresen, vol. ii, p. 233. No. 1. Also five small etchings of men in different attitudes.

Six pieces; one lot.

PONCE, NICOLAS

4025—L'enlèvement nocturne
After P. A. Boudouin. Portalis and Beraldi, vol. iii, p. 336. No. 1. Proof before letters, with names of artist and vignette with monogram only. Extremely fine.

4026—Annette et Lubin
After P. A. Boudouin. Portalis and Beraldi, vol. iii, p. 336. No. 4. Lettered impression with large margin. Very fine.

4027—Marton
After P. A. Boudouin. Portalis and Beraldi, vol. iii. Exceedingly fine and beautiful impression. Big margin.

PREISSLER, J. G.

4028—La Rêveuse
After Jacq. Zick. Apell, p. 342. No. 4.

ST. AUBIN, AUGUSTIN DE

4029—Jupiter et Leda
After Paul Veronese. Finished by Romanet. Portalis and Beraldi, vol. iii, p. 444. No. 27. Proof before the dedication, with very large margin.

SCHMIDT, GEORG FRIEDRICH

4030—Girl with a Pug Dog on Her Arm
After G. Flinck. Jacoby, p. 84. No. 126. Fine impression with big margin. From the Matthes collection.

4031—The Jewish Bride
After Rembrandt. Jacoby, p. 85. No. 128. Second state. With the apostrophe in the word "d'après." Foxed.

4032—Portrait of Himself, Drawing
Jacoby, pp. 90-91. No. 134. One corner replaced. Also a proof of a copy by an unknown engraver.
Two pieces; one lot.

4033—Portrait of Himself, Drawing
Commonly called "with the spider." Jacoby, pp. 96-97. No. 141. Early impression, before the diagonal lines on the thermometer.

4034—The Artist's Wife, Dorothea Louise Wiendebrandt
Jacoby, p. 97. No. 142. Laid down.

4035—Dutch Peasants Smoking and Drinking
After Van Ostade. Jacoby, pp. 108-109. No. 160.

Three Nude Bacchanalian Children
Jacoby, p. 122. No. 171.
Two pieces; one lot.

4036—Lot and His Daughters
After Rembrandt. Jacoby, pp. 123-124. No. 173.
Sarah Presenting Hagar to Abraham
After Dietricy. Jacoby, p. 125. No. 175. Slightly foxed.
The Virgin, Infant Christ and St. John
After Van Dyck, Jacoby, p. 126. No. 176.
Three pieces; one lot.

WILLE, JEAN GEORGES

4037—Portrait of the Engraver
After J. B. Greuze. Engraved by J. G. Müller. Large margin.

4038—Repos de la Vierge
After Dietricy. Apell, p. 460. No. 2. Third state. With the coat-of-arms and the title, but before the date. Very fine.

4039—Another Fine Old Impression
Of Apell, 2. Fifth state. The dedication is added to the inscription. On large paper.

4040—Another Fine Old Impression
Of Apell, 2. Paper cut to plate mark and foxed.
Jeune Joueur d'instrument
After G. Schalken. Apell, 11. Second state. Before inscription in upper margin was removed.
Two pieces; one lot.

4041—Les Soins maternels
After P. A. Wille. Apell, p. 461. No. 13. Third state. Before the Dedication. Very fine, with margin.

4042—La Tante de Gerard Dow
After G. Dow. Apell, p. 461. No. 14. Third state. The crown has been added to the coat-of-arms, but before the title. Proof on loose India paper.

4043—L'observateur distrait
After Fr. Mieris. Apell, p. 462. No. 19. First state. Before the coats-of-arms. Very fine impression on large paper, with graver trials in the margin.

4044—Soeur de la bonne femme de Normandie
After P. A. Wille. Apell, p. 463. No. 26. Second state. With the border, but without the inscription. Large margin.

4045—Another Impression of Apell, 26

Third state. With the border and the inscription.

Philosophe du temps passé

After P. A. Wille. Apell, p. 463. No. 28. Unfinished trial proof.

Two pieces; one lot.

COLOR PRINTS

ALIX, PIERRE MARIE

4046—Portrait of Diderot

Portalis and Beraldi, vol. i, p. 25. No. 39. Proof before the title; the engraver's name in very faint scratched letters. Printed in colors; the register marks plainly visible.

BAILLIE, CAPTAIN WILLIAM

4047—The Entombment

After Rembrandt. Mezzotint, printed in colors.

Fire

A vignette printed in colors.

Two pieces; one lot.

BARTOLOZZI, FRANCESCO

4048—Lodona

After Maria Cosway. No. 8 in Macklin's British Poets. Tuer, vol. ii, pp. 106-107. No. 722. Beautifully printed in colors.

4049—The Beautiful Rhodope in Love with Æsop

After A. Kauffmann. Tuer, vol. ii, p. 123. No. 1255. Beautiful impression printed in colors.

4050—Cleone

After A. Kauffmann. Tuer, vol. ii, p. 125. No. 1311. The French copy with the name "Bartolonii." Oval, printed in brown and flesh-tint.

4051—Contemplation

After G. B. Cipriani. Tuer, vol. ii, p. 86. No. 42. Small oval, printed in colors. Large margin.

Hercules and Omphale

After G. B. Cipriani. Tuer, vol. ii, p. 130. No. 1484. Oval, printed in colors, with margin.

Two pieces; one lot.

4052—Adam and Eve in Paradise
After G. B. Cipriani and T. Hearne. The landscape engraved by W. Byrne and B. T. Pouncy. Tuer, vol. ii, p. 144. No. 1983. Lightly colored.

BONNET, LOUIS MARIN

4053—Head of a Girl with Uncovered Bosom
Printed in various inks, imitating a chalk drawing, with a border printed in gold. This printing in gold was an invention of Bonnet, for which Louis XVI gave him a pension. Portalis and Beraldi, vol. i, p. 214. From the collection of Ozias Humphrey, R.A.

4054—A Similar One
Printed in the same manner, but without the gold border. Plate No. 231.

4055—A Similar One
Plate No. 269.

4056—L'Amour prie Venus de Lui Rendre ses Armes
After F. Boucher. Crayon manner, printed in various inks, on blue paper. Portalis and Beraldi, vol. ii, p. 216. II. Very fine.

BUNBURY, HENRY

4057—Girl Offering a Drink to a Soldier
Three Women Going to Church
Circular. Proofs before all letters; colored by hand.
Two pieces; one lot.

4058—Patty
Charlotte
Both engraved by Charles White. Two lovely, oval costume plates, printed in brown and flesh tint.
Two pieces; one lot.

4059—Friar Phillip's Geese
Engraved by Watson. Circular. Proof before the title and the verses. Nicely printed in colors.

4060—Susan
"Adieu! she cry'd and wav'd her lilly hand." Circular. Engraved by I. Bretherton. Colored by hand.

BURKE, THOMAS

4061—Portrait of C. J. Fox
Oval. Printed in colors.

CLEMENT, A.

4062—Réunion d'Artistes
After Boilly. Colored by hand.
Also Key for the same.

Two pieces; one lot.

COPIA, JACQUES LOUIS

4063—Julie (le Premier Baiser de l'Amour)
After Mallais. Portalis and Beraldi, vol. i, p. 587. No. 20. Beautifully colored by hand.

COUCHÉ, JACQUES

4064—La Fuite à Dessin
After H. Fragonard, engraved in conjunction with C. Marcet. Portalis and Beraldi, vol. i, p. 595. No. 3.

La Petite Thérese
After Caresme. Portalis and Beraldi, vol. i, p. 595. No. 5.
Companion pieces. Very delicately colored by hand.

Two pieces; one lot.

CRANACH, LUCAS

4065—Lucas Cranach's Stammbuch
Containing nine full-length portraits of the foremost men of the Reformation, including that of the painter. Engraved by D. Berger, Bollinger, and Bolt, highly colored in guache. Also the *very* rare woodcut by F. W. Gubitz of Christ Blessing, after Cranach, printed in colors and gold. Text in a separate volume. Berlin, 1814. Very rare.

DEMARTEAU, GILLES

4066—Portrait of Rubens
After Antoine Watteau. Portalis and Beraldi, vol. i, pp. 718-21. Crayon manner, printed in two inks.

4067—Study Head of a Girl
After Boucher. Plate No. 475. Portalis and Beraldi, vol. i, p. 724. Crayon manner, printed in three inks.

4068—Nymph Seated on a Rock
After F. Boucher. Oval. Plate 489. Portalis and Beraldi, vol. i, p. 724. Crayon manner, printed in two inks.

4069—Le Plaisir Innocent
After J. B. Huet. Plate 433. Portalis and Beraldi, vol. i, p. 725. Crayon manner, printed in two inks.

4070—La Jeune Bergère
After J. B. Huet. Plate 515. Portalis and Beraldi, vol. i, p. 725. Crayon manner, printed in two inks.

4071—La Conversation des Fermières
(Engraved possibly by Claude Briceau.) Crayon manner, printed in various inks. Before any inscriptions. Very fine.

EARLOM, RICHARD

4072—Bust of a Young Girl in a Big Hat
After G. B. Cipriani. Printed in two inks. A beautiful impression of this rare and much sought for plate.

EDWARDS, S. ARLENT

4073—Ben Jonson
After Honthorst. Mezzotint printed in colors. Only five printed in colors. Grolier Club Publication.

FACIUS, G. S. AND I. G.

4074—Sophonisha
After Angelica Kauffmann. Oval. Printed in colors.

GUYOT, LAURENT

4075—Bryanston, Ofterly and the Lodge of Lord Gordon in the Green Park
Three oval landscapes after W. Tomkins, W. Watts and L. Belanger le Romain. Printed in colors. Full margin with the register marks.
Three pieces; one lot.

HEATH, JAMES

4076—Thos. Morton
After J. R. Smith. Full margin.

Réné Descartes
Engraved by T. Chapman. Full margin.

Charles Howard, Earl of Nottingham
Engraved by Pennant.

Unknown Portrait
Engraved by Condi. All printed in colors.

Four pieces; one lot.

JANINET, FRANÇOIS

4077—Vénus en Reflexion
After Charlier. Portalis and Beraldi, vol. ii, p. 477. No. 14. First state. Proof before all letters, beautifully printed in colors. An exceedingly fine impression of this beautiful composition, unfortunately with a very light scratch across the bust of Venus.

4078—Les Comédiens Comiques
After Antoine Watteau. Portalis and Beraldi, vol. ii, p. 480. No. 51. Nicely printed in colors.

LASINIO, CAV. CONTE CARLO

4079—Pietro da Cortona
Mezzotint printed in colors. One of the earliest specimens of color printing from one plate.

LAVALLÉE, JACQUES

4080—Illustrations to Don Quixote
After Joseph del Castillo. Two engraved by Leroy and Chapuy. Proofs before the titles and one before all letters. Uncut. Printed in colors.

Nine pieces; one lot.

LEVACHEZ, CHARLES FRANÇOIS GABRIEL

4081—Louis XVI
Mezzotint printed in two inks. The portrait in black and the frame in brown. The register marks plainly visible.

PETHER, WILLIAM

4082—Helena Forman (Rubens' Second Wife)
After Rubens. Smith, vol. iii, p. 983. No. 14. Mezzotint printed in colors.

PLOOS VAN AMSTEL, JACOB CORNELISZ

4083—Portrait of a Young Woman
After Hendrik Goltzius. Crayon manner, in various inks.

Woman Looking out of a Door
After Rembrandt. Mezzotint and etching printed in colors.

Two pieces; one lot.

REYNOLDS, S. W.

4084—Beatrice
"I have a good eye, uncle." From "Much ado about Nothing," after J. Jackson. Mezzotint printed in colors. Very pretty. Large margin.

RUOTTE, LOUIS CHARLES

4085—Vénus et les Amours
After Westall.

Vénus sur les Eaux
After Cazenave, engraved by L. Gabriel. Companion pieces. Stipples nicely printed in colors.

Two pieces; one lot.

RYLAND, WILLIAM WYNNE

4086—Ludit Amabiliter
After A. Kauffmann. Oval, printed in colors. Very fine.

SINTZENICH, H.

4087—Magdalena
After Charles Le Brun. Andresen, vol. ii, p. 514. No. 1. Oval, printed in colors.

TOMPKINS, P. W.

4088—The Woodman
After William Hamilton. Proof before the title.

Benevolus
After P. Jean. Open letter proof.

Also Three Vignettes, two after Stothard. All nicely printed in colors.

Five pieces; one lot.

WATER COLOR FACSIMILES

4089—Portrait of Jacquemart
By himself.

Mr. Regnier in the Rôle of Annibal
In E. Augier's Avanturière.
After E. Meissonier.

The Same in black.

Three pieces; one lot.

PUBLICATIONS OF THE ARUNDEL SOCIETY, LONDON

4090—S. George Baptizing the Princess Cleodolinda, and her Father
After Carpaccio. (In the Church of S. Giorgio dei Schiavoni at Venice.) 1888. Chromolithographed by Wilhelm Greve, Berlin.

4091—The Altarpiece in the Cathedral of St. Bavon at Ghent, by the Brothers Van Eyck

a. The Adoration of the Lamb
(Center panel.) 1868.

b. Portraits of Jodocus Vyts, Lord of Pomele, and his Wife,

Isabelle de Borluut, with their Patron Saints
(Outside panels of the wings enclosing the Adoration of the Lamb.) 1869.

c. Judges and Warriors—Hermits and Pilgrims
(The side panels of the Adoration of the Lamb.) 1869.

d. The Triune God—The Virgin Mary—St. John the Baptist
(From the center panels.) 1870.

e. The Annunciation, with the Prophets and Sybils
(The exterior of the upper wings.) 1871.

d. St. Cecilia at the Organ, and an Angelic Choir
(From the interior of the upper wings.) 1871.

e. Adam and Eve
(Two panels from the interior of the upper wings.) 1871.
All drawn and chromolithographed by C. Schultz.

Seven pieces; one lot.

FRENCH PORTRAIT ENGRAVERS AND THEIR SCHOOL

XVII AND XVIII CENTURIES

BALECHOU, JEAN JOSEPH

4092—Prosper Jolyot de Crébillon
After Aved. The smaller plate. Portalis and Beraldi, vol. i, p. 81. No. 19.

BAUSE, JOHANN FRIEDRICH

4093—Peter the Great
After S. le Roy. Keil, No. 119. First state. Proof before letters and before the border.

BEAUVARLET, JACQUES FIRMIN

4094—Edme Bouchardon, Sculptor
After Drouais. Portalis and Beraldi, vol. i, p. 146. No. 28.
The Same
Unfinished trial proof; face and hands are white.
Two pieces; one lot.

CHEREAU, FRANÇOIS

4095—Louis Antoine de Pardaillon de Gondrin, Duc d'Antin
After H. Rigaud. Portalis and Beraldi, vol. i, p. 384. No. 26.
"Jamais Rigaud, dont les peintures officielles ont inspiré les chefs-d'œuvre du burin, ne s'est montré plus théâtral et plus pompeux; jamais aussi graveur n'a déployé plus d'habileté, plus des resources que dans cet portrait, égal en éclat au plus beau des Drevet."—Portalis and Beraldi.

DAULLÉ, JEAN

4096—Catherine Mignard, Comtesse de Feuquière
After P. Mignard. E. Delignères, p. 34. No. 47. Second state, with the address.

4097—Charles Edouard Stuart, the Young Pretender
Engraved in conjunction with Wille. E. Delignères, pp. 58-59. No. 78. Third state; with the inscriptions, inclusive of the date of birth.

DAVID, FRANÇOIS ANNE

4098—Gaspard Netcher avec son Épouse et son Fils
After Netcher. Portalis and Beraldi, vol. ii, p. 679. One of the best plates of this master.

DE LEU, THOMAS

4099—Bertrand d'Argentré, Président au Siège du Sénéchal de Rennes
Robert-Dumesnil, vol. x, p. 78. No. 300. First state. Before the wrinkles on the forehead and before the text on the back. Inlaid.

Pierre Arlensis de Scudalupis, Médecin, Chimiste et Litterateur
Robert-Dumesnil, vol. x, pp. 78-79. No. 301. Second state; the left ear is covered with horizontal lines. Inlaid.

Two pieces; one lot.

4100—Catherine de Bourbon, Duchesse de Bar
Robert-Dumesnil, vol. x, p. 82. No. 309. Only one state. Inlaid.

Jean de Beaugrand, Maître à Écrire, Bibliothécaire et Lecteur du Roi
Robert-Dumesnil, vol. x, p. 84. No. 313. Second state; with the inscriptions.

Two pieces; one lot.

4101—Charles de Bourbon, Connétable de France
Robert-Dumesnil, vol. x, pp. 87-88. No. 323. First state; before the plate was cut oval and printed with Odieuvre's border. Inlaid.

Pierre de Brach, Poëte Bordelais
Robert-Dumesnil, vol. x, pp. 88-89. No. 325. Second state; with the inscription on the border. Inlaid.

Two pieces; one lot.

4102—Catherine de Médicis, Reine de France
Robert-Dumesnil, vol. x, p. 92. No. 332. Second state; before the retouch. Inlaid.

4103—Charles IX, Roi de France
Robert-Dumesnil, vol. x, p. 94. No. 338. Second state; the plate is retouched and shows a slip of the graver between the letters H. and A. in the word Charles on the oval border.

René Chopin, Jurisconsulte et Avocat au Parlement de Paris
Robert-Dumesnil, vol. x, p. 95. No. 339. Only one state known.

Two pieces; one lot.

4104—François de Bourbon, Prince de Conti
Robert-Dumesnil, vol. x, p. 98. No. 348. One state only known. Inlaid.

Jeanne de Coesme, Princesse de Conti

Robert-Dumesnil, vol. x, p. 99. No. 350. First state; before the spelling of the name "Coesme" was corrected. Inlaid.

Two pieces; one lot.

4105—Louise de Lorraine, Princesse de Conti

Robert-Dumesnil, vol. x, p. 99. No. 351. Only one state known. Inlaid.

The Same

Robert-Dumesnil, vol. x, pp. 99-100. No. 352. First state; before "Desrochers ex. . . ." was added after "Sculp." Large margin.

Two pieces; one lot.

4106—Pierre du Moulin, Ministre Calviniste à Paris et à Sedan

Robert-Dumesnil, vol. x, p. 102. No. 356. Only one state known. Early impression, fine. Inlaid.

Eléanore d'Autriche, Reine de France

Robert-Dumesnil, vol. x, p. 102. No. 357. Only one state known. Inlaid.

Two pieces; one lot.

4107—Gabrielle d'Estrées, Marquise de Monceaux et Duchesse de Beaufort

Robert-Dumesnil, vol. x, p. 105. No. 365. Only one state known. Inlaid.

4108—The Same

Also inlaid, but with larger margin.

Fauchet, Claude

Robert-Dumesnil, vol. x, p. 107. No. 370. Only one state known. Inlaid.

Two pieces; one lot.

4109—Nicolas Habicot, Anatomiste à Paris

Robert-Dumesnil, vol. x, p. 113. No. 384. First state; before "Mariette ex." was added in the left lower corner. Inlaid.

Gentien Hervet, Chanoine de Reims

Robert-Dumesnil, vol. x, pp. 127-128. No. 419. First state; before the part of the copper bearing the Greek inscription was cut off. Very fine.

Two pieces; one lot.

4110—Jeanne d'Albret, Reine de Navarre

Robert-Dumesnil, vol. x, pp. 128-129. No. 422. First state; before the retouch and Fessard's name. Very fine and rare.

François de Silli, Comte de La Roche-Guyon
Robert-Dumesnil, vol. x, pp. 132-133. No. 430. Second state; "agé de 22 a." has been added to the inscription on the oval border. Inlaid. From the Pierre Mariette Collection.

Two pieces; one lot.

4111—Gui de Lavau, Conseiller au Parlement de Paris
Robert-Dumesnil, vol. x, p. 134. No. 432. Second state; "An° 1589" has been added. Inlaid.

Guillaume Leblanc, Camérier du Pape Sixte V, évêque de Vence et de Grasse, et Poët
Robert-Dumesnil, vol. x, pp. 134-135. No. 433. First state; before the inscription and the coat-of-arms in the upper corners. Very fine. Inlaid.

Two pieces; one lot.

4112—Louise de Lorraine
Robert-Dumesnil, vol. x, pp. 137-138. No. 441. Only one state known. Fine. Inlaid.

Henri II, Duc de Lorraine
Robert-Dumesnil, vol. x, p. 138. No. 442. (The same as Robert-Dumesnil 307.) First state; before the strong shadows under the nose and on the forehead were reduced and before the retouch. Very fine. Inlaid.

Two pieces; one lot.

4113—Jean Luillier, Conseiller d'État, Maître des Comptes, Prévôt des Marchands de Paris
Robert-Dumesnil, vol. x, pp. 140-141. No. 447. Second or third state; the word "Maistre," which appears in the inscription on the oval border of the first state, has been changed to "President." The lower margin having been cut off, which may have contained the verses, the actual state cannot be ascertained. Very fine. Inlaid.

Henri Ier du nom, Duc de Montmorency, Connétable de France
Robert-Dumesnil, vol. x, p. 147. No. 462. The reduced copy, with "Paul de la Houve ex." Fine impression. Inlaid.

Louise de Budos, Duchesse de Montmorency
Robert-Dumesnil, vol. x, p. 147. No. 463. Only one state known. Fine impression, but closely trimmed.

Three pieces; one lot.

4114—The Same
Fine impression, with margin. Inlaid.

Antoine de Murat

Robert-Dumesnil, vol. x, p. 148. No. 465. Only one state known. Fine impression, with margin. Inlaid.

Two pieces; one lot.

4115—Charles de Gonzague, Duc de Nevers

Robert-Dumesnil, vol. x, pp. 149-150. No. 469. Only one state known. Very fine impression, with large margin. Inlaid.

François Rauchin, Docteur et Professeur Royal en Médecine

Robert-Dumesnil, vol. x, p. 153. No. 480. Only one state known. Inlaid.

Two pieces; one lot.

4116—Louis Servien, Avocat Général au Parlement de Paris, et Conseiller d'État

Robert-Dumesnil, vol. x, pp. 155-156. No. 486. Second state (of four); before "P. Mariette ex." was added below the Greek inscription on the tablet. Fine impression. Small tear neatly repaired. Inlaid.

Charles de Bourbon, Comte de Soissons

Robert-Dumesnil, vol. x, pp. 156-157. No. 488. Only one state known. Fine impression, with margin. Inlaid.

Two pieces; one lot.

4117—Philippe Strozzi, Colonel-Général de l'Infanterie

Robert-Dumesnil, vol. x, p. 158. No. 491. One state only. Fine impression, but closely trimmed and inlaid.

Henriette de Balzac-d'Etrangues, Duchesse de Verneuil

Robert-Dumesnil, vol. x, p. 162. No. 501. Second state; with the hyphen between the words "nom-pareil." Very fine, with margin. Inlaid.

Two pieces; one lot.

4118—Blaise de Vigenère

Robert-Dumesnil, vol. x, pp. 162-163. No. 502. First state; proof before all letters. Very fine impression, with margin.

Nicolas de Neufville, Seigneur de Villeroy, Secrétaire d'État

Robert-Dumesnil, vol. x, p. 163. No. 504. Only one state known.

Portrait of an Unknown Jesuit (Gregoire de Valentia, Professeur de Théologie)

Robert-Dumesnil, vol. x, p. 164. No. 507. First state, before the inscription on the oval border. Inlaid.

Three pieces; one lot.

4119—A Collection of 71 Portraits by Thomas de Leu, Leonard Gaultier, Michel Lasne, and Others, bound in full brown calfskin, with gold tooling

Engraved by Thomas de Leu:

Henri II, Roi de France
Robert-Dumesnil, 387, before the retouch.

François I, Roi de France
Robert-Dumesnil, 372, before the retouch.

Catherine de Médicis, Reine de France
Robert-Dumesnil, 332 II, before the retouch.

François II, Roi de France
Robert-Dumesnil, 373, before the retouch.

Mary Queen of Scots
Robert-Dumesnil, 457, second state, before the retouch.

Charles IX, Roi de France
Robert-Dumesnil, 338, before the retouch.

Louise de Lorraine
Robert-Dumesnil, 446, second state.

François, Duc d'Anjou
Robert-Dumesnil, 296, before the retouch.

Henri IV, Roi de France
Robert-Dumesnil, 400.

Gabrielle d'Estrées
Robert-Dumesnil, 366, inlaid.

Gabrielle d'Estrées
Robert-Dumesnil, 365.

Gabrielle d'Estrées
Robert-Dumesnil, 366, reversed copy (Jan le Clerc ex.), inlaid.

Henriette de Balzac
Robert-Dumesnil, 501.

César, Duc de Vendôme
Robert-Dumesnil, 499, inlaid.

Catherine de Bourbon, Duchesse de Bar
Robert-Dumesnil, 311, second state.

Marie de Médicis
Robert-Dumesnil, 456, first state, inlaid.

Jeanne d'Albret, Reine de Navarre
Robert-Dumesnil, 422, before the retouch.

Marie Dudrac
Robert-Dumesnil, 355, inlaid.

François de Bourbon, Prince de Conti
Robert-Dumesnil, 349.

Jeanne de Coesmé, Princesse de Conti
Robert-Dumesnil, 350, first state.

Charles de Bourbon, Comte de Soissons
Robert-Dumesnil, 489.

Louise de Lorraine
Robert-Dumesnil, 441.

Henri de Lorraine, Duc de Bar
Robert-Dumesnil, 307.

Anne, Duc de Joyeuse
Robert-Dumesnil, 424, third state.

Charles de Gontaut, Duc de Biron
Robert-Dumesnil, 318, first state.

Louis Servin
Robert-Dumesnil, 486, second state. Before Mariette's address.

Nicolas Habicot
Robert-Dumesnil, 384, second state.

Seneca
Robert-Dumesnil, 485.

Antoine Caron
Robert-Dumesnil, 330.

Jean de Beaugrand
Robert-Dumesnil, 313.

Pierre Du Moulin
Robert-Dumesnil, 356.

Engraved by Leonard Gaultier:

Marguerite de Valois, Reine de Navarre

Catherine de Bourbon, Duchesse de Bar
Inlaid.

Torquato Tasso, etc., etc.

DE LAUNAY, NICOLAS

4120—Sebastien Le Clerc, Fils
After Nonnotte. Reception plate. Portalis and Beraldi, vol. ii, p. 548. No. 38.

4121—The Same
First state; artists' proof. Large paper. Very fine.

DE MARCENAY DE GHUY, ANTOINE

4122—Le Maréchal de Villars
After H. Rigaud. Portalis and Beraldi, vol. iii, p. 9. No. 11. First state, before any letters. Extremely rare and fine.

DREVET, PIERRE (the father)

4123—Robert de Cotte (the portrait with the beautiful hand)
A. F. Didot, pp. 25-26. No. 34. Second state; before the words: "Conseils, premier Intendant . . ." were changed to: "Cons prem[r] Architecte, Intendant. . . ." A very fine impression, but mildewed. From the Kallmann and Brentano-Birckenstock Collections.

4124—The Same
D. 34. Third state; with the changes mentioned above. Fine old impression with good margin.

DUPIN FILS, N.

4125—Marie Antoinette
After Vanloo. Portalis and Beraldi, vol. ii, p. 74. No. 10. Good margin, somewhat foxed.

EDELINCK, GÉRARD

4126—Philippe de Champagne
After himself. Robert-Dumesnil, vol. vii, p. 239. No. 164. First state; before the slip of the graver, in the leaves of the tree, back of the head. Very fine impression with big margin.

4127—Charles Le Brun
After N. de Largillière. Robert-Dumesnil, vol. vii, pp. 279-80 and vol. xi, pp. 96-97. No. 238. Second state; the plate completed. From collection S. Leith.

4128—Michel Le Tellier, Chancellor of France
After F. Vouet. Robert-Dumesnil, vol. vii, pp. 282-83. No. 244. Fourth state; all words following "sculpsit" have been removed.

Jules Hardouin Mansart
After Vivien. Robert-Dumesnil, vol. vii, pp. 297-98. No. 267. Second state, the spelling of "Consilijs" has been changed to "Consiliis."
Two pieces; one lot.

4129—Robert Nanteuil

After himself. Robert-Dumesnil, vol. vii, p. 306. No. 282. First state, before "se ipse delin," was changed to "se ipsu delineauit." Fine impression with big margin.

4130—Hyacinthe Rigaud

After himself. Robert-Dumesnil, vol. vii, p. 317. No. 303. Second state; with the letters: "C. P. R." after "Sculp."

4131—François Tortebat

After M. de Pille. Robert-Dumesnil, vol. vii, p. 330. No. 328.

Edouard Colbert, Marquis de Villacerf

After P. Mignard. Robert-Dumesnil, vol. vii, pp. 334-35. No. 336. Only one state known.

Two pieces; one lot.

FICQUET, ETIENNE

4132—Françoise d'Aubigné, Marquise de Maintenon

After Pierre Mignard. Portalis and Beraldi, vol. ii, p. 176. No. 87. From the collection of John Young. Fine.

KLAUBER, IGNAZ SEBASTIAN

4133—Christian Gabriel Allegrain, Sculptor

After Duplessis. Andresen, vol. i, p. 748. No. 9. Third state; with only one line of the inscription. Large margin, fine.

Georg Wolfgang Knorr

After I. E. Ihle, engraved by I. A. Schweikart. Andresen, vol. ii, p. 487. No. 3.

Two pieces; one lot.

LOCHON RENÉ

4134—Eustache de Lesseville, Évêque de Coutance

Andresen, vol. ii, p. 67. No. 5. First state; before the date.

LOMBART, PIERRE

4135—Rachel, Countess of Middlesex

After Van Dyck. From the set of the Duchesses. Andresen, vol. ii, pp. 73-74. No. 10. ix.

Charles-Quint

After Barthel Beham. Fine impression. Laid down.

Two pieces; one lot.

MASSON, ANTOINE

4136—Marie de Lorraine, Duchesse de Guise
After Pierre Mignard. Robert-Dumesnil, vol. ii, pp. 120-21. No. 32. Fifth state; with the rabbit, the word "pinxit" is followed by one point, "Roma and 1684" by two points, all of which have the form of a very small circle.

MORIN, JEAN

4137—Marguerite Lemon
After A. Van Dyck. Robert-Dumesnil, vol. ii, pp. 58-59. No. 62. Second state; with the inscriptions.

MÜLLER, JOHANN GOTTHARD von

4138—Anton Graff
After himself. Andresen, vol. ii, p. 208. No. 2. Third state; open letter proof. On large paper. Very fine.

NANTEUIL, ROBERT

4139—Anne of Austria, Queen of Louis XIII
After P. Mignard. Robert-Dumesnil, vol. iv, p. 59. No. 22. Third state of five; before the number 15 below the coat-of-arms.

4140—David Blondel
Protestant minister and historian. Robert-Dumesnil, vol. iv, p. 69. No. 41. First state; before the distich in the tablet below the portrait.

4141—Christina, Queen of Sweden
After Bourdon. Robert-Dumesnil, vol. iv, p. 84. No. 67. Third state; the interrogation mark after "Esclaues" has no longer the form of an "S."

PETIT, GILLE EDMÉ

4142—Marie Leczinska, Queen of Louis XV
After De La Tour. Portalis and Beraldi, vol. iii, p. 300. Good margin.

SCHMIDT, GEORG FRIEDRICH

4143—Jean-Baptiste Rousseau
Jacoby, pp. 22-25. No. 44. Engraved in conjunction with Wille.
Maurice Quentin De La Tour (the little De La Tour)
Jacoby, pp. 50-51. No. 89.
Two pieces; one lot.

TARDIEU, JACQUES NICOLAS

4144—Marie Leczinska, Queen of Louis XV
Portalis and Beraldi, vol. iii, p. 585. No. 14. Very fine impression, but a trifle foxed.

VAN SCHUPPEN, PIETER

4145—Mad^me. Deshoulières
After M^le. E. Soph. Cheron.

VERMEULEN, CORNELIS

4146—Bonaventuur van Overbeek, Designer and Engraver
After C. Le Blon. First state; proof before all letters.

WILLE, JEAN GEORGE

4147—Tycho Hofmann
After L. Tocqué. Apell, p. 466. No. 54. Third state; the inscription is in French. Fine.

The Same
Fourth state; the inscription is changed to Latin.

Two pieces; one lot.

4148—The Same
Fourth state. Fine.

FRENCH PORTRAITS

4149—Corneille, Pierre
Engraved by Et. Ficquet. After Le Brun. Portalis and Beraldi, vol. ii, p. 174. No. 77. Second state.

De Bretagne, Marie, Duchesse de Montbasson
Engraver unknown. Rare.

De Buffon, George Louis Le Clerc, Count
Engraver unknown. 8°.

The Same
Engraver unknown. Proof before all letters. Big margin. From the Julian Marshall Collection.

De Castelnau, Michel
Engraved by Jaspar Isac. Rare.

Five pieces; one lot.

4150—De La Fontaine, Jean

Engraved by Et. Ficquet. After H. Rigaud. Portalis and Beraldi, vol. ii, p. 175. No. 82. Second state; before the creek of the vignette was entirely covered with lines. A little water stained and foxed. Good margin.

4151—The Same

Third state; the creek is covered with lines. Good margin.

4152—De Médicis, Marie, Reine de France, Second Wife of Henry IV

Engraved by Thomas de Leu. Robert-Dumesnil, vol. x, p. 142. No. 451. First state; before the general retouch. Very fine and rare. Inlaid. From the P. Mariette Collection.

4153—The Same

Robert-Dumesnil, vol. x, pp. 142-143. No. 453. Only one state known. Very fine early impression. Inlaid.

4154—The Same

Robert-Dumesnil, vol. x. p. 143. No. 454. Only one state known. Early impression, but without margin. Laid down.

4155—The Same

The same. The plate is a trifle worn, otherwise in good condition and with big margin.

4156—The Same

Robert-Dumesnil, vol. x, pp. 143-144. No. 455. Only one state known. The plate is a trifle worn and the inscriptions in the lower margin cut off. Inlaid.

4157—The Same

Engraved by Leonard Gaultier.

The Same

Engraved by Pieter Firens.

Two pieces; one lot.

4158—The Same

Engraved by Nicolas de Larmessin. Bust in oval frame.

The Same

Engraved by an unknown engraver after Thomas de Leu, Robert-Dumesnil, vol. x, p. 144. No. 456, in reduced size.

Two pieces; one lot.

4159—De Montaigne, Michel

Engraved by Thomas de Leu. Robert-Dumesnil, vol. x, p. 146. No. 461. Only one state known. Rare. Very fine impression. Inlaid.

The Same

Engraved by Desrochers. Drugulin, No. 14289.

The Same

Engraved by A. de St. Aubin. E. Bocher, p. 69. No. 184. Fifth state. Cut down to inner frame on top and two sides. Inlaid.

Three pieces; one lot.

4160—The Same

The complete plate with a small margin. Inlaid.

De Thou, Christophe

Engraved in Gaultier's manner.

The Same

Proof before all letters by an unknown engraver.

Thomas à Kempis

Engraver unknown. Backed and inlaid.

Osman I, Turkish Emperor

Engraved by Hertochs. (?)

Five pieces; one lot.

4161—De Valois, Marguerite. First Wife of Henry IV

Engraved from life by Pieter Firens. Nagler, p. 345. Fine impression.

The Same

Engraved by Cr. van de Passe. Franken, p. 130. No. 734.

Two pieces; one lot.

4162—De Voltaire, François Marie Arouet

Engraved by Etienne Ficquet. Portalis and Beraldi, vol. ii, p. 177. No. 95. First state; proof before the inscription upon the tablet. Inlaid, very rare.

4163—The Same

The same. Second state; with the inscription upon the tablet. Big margin.

The Same

Engraved by Jacob Folkema.

The Same

Engraver unknown.

Three pieces; one lot.

4164—French Court Celebrities

Etched after François Robert Bonnart.

Mad^me^ la Marquise de Grancey

Mad^me^ la Duchesse du Maine

Mad^me^ la Marquise de Richelieu

Mad^me^ la Comtesse du Roüal

Le Capitaine Jean Baert de Dunquerque

Also the Comtesse du Barry. Artist unknown.

Six pieces; one lot.

4165—French Celebrities—Charles le Belliqueux, 4ième Duc de Bourgoyne

Engraved by B. Moncornet. Early impression, before the coat-of-arms in the upper corners.

Sophie Chervu

Engraver unknown. Proof before all letters.

Mad^lle^ de Beaumont, Chevalier d'Eon

Engraver unknown. *Three pieces; one lot.*

Gabrielle d'Estrées

Engraver unknown. Proof before the name of the personage.

Magdalène de Scuderi

Engraved by Étienne Desrochers.

Five pieces; one lot.

4166—Guillaume du Vair, Vice Chancellor of France

Engraved by F. Langlois.

Bernard le Bovyer de Fontenelle

Engraver unknown. Proof before all letters.

Maréchal Gassion

Engraver unknown.

Josué Sylvestre, Poet and Translator of Du Bartas' Works

Engraved by C. van Dalen. Inlaid.

Guillaume de Saluste, Seigneur du Bartas

Engraved by Nicolas de Larmessin. Inlaid and backed.

Five pieces; one lot.

4167—Guicciardini, Francesco

Halsey, p. 62. No. 75. Third state; proof before the rectangle and before the name of the personage.

Lady Morgan

Engraved by Mécou. After Scheffer.

Diane de Poitiers

Engraved by J. Thomson.

Three pieces; one lot.

4168—Henri IV, roi de France

Engraved by Thomas de Leu. Robert-Dumesnil, vol. x, p. 17. No. 397. Only one state known. Inlaid.

THE SAME

Robert-Dumesnil, vol. x, p. 119. No. 401. Only one state known. Backed and inlaid.

Two pieces; one lot.

4169—THE SAME

Robert-Dumesnil, vol. x, p. 122. No. 409. Only one state known. Very fine impression, with margin.

THE SAME

Robert-Dumesnil, vol. x, p. 123. No. 411. Title page to "Pourtraicts du très-chrestien et très-victorieux Henri IIII Roy de France, etc." Par George Blaignan. Inlaid.

Two pieces; one lot.

4170—THE SAME

Robert-Dumesnil, vol. x, p. 125. No. 415. First state, before the text on the back of the print. Inlaid.

THE SAME

Second state. Full margin.

THE SAME

Robert-Dumesnil, vol. x, pp. 125-126. No. 416. Third state; with the inscriptions and the name of the engraver. Inlaid. Printed in "Desseins de profession nobles et publiques . . . par Ant. de Laval . . . Paris 1605."

Three pieces; one lot.

4171—THE SAME

Robert-Dumesnil, vol. x, p. 126. No. 417. First state; before the text on the back of the print. Inlaid.

THE SAME, ON HORSEBACK, IN ARMOUR AND WITH A LAUREL CHAPLET

Engraver unknown. W. 113, H. 178 mm.

A similar print. Engraver unknown. W. 53, H. 108 mm.

Three pieces; one lot.

4172—THE SAME

Engraved by Leonard Gaultier. With six lines of inscription in the margin below. W. 53, H. 143 mm., including inscription. With French text on the back.

THE SAME (BUST IN A NICHE)

Title page, "L'AVANT-VICTORIEUX."

THE SAME

Engraved by A. Lommelin. Reversed copy of the plate by Goltzius. Dutuit, vol. iv, pp. 432-33. No. 173.

THE SAME

"Joan Buchsenmacher excudit." Size of plate, W. 110, H. 160 mm. Oval, with four verses below.

Four pieces; one lot.

4173—THE SAME

Engraved by De Marcenay de Ghuy. First state; proof before all letters.

THE SAME

Engraved by P. A. Tardieu. After F. Pourbus. Andresen, vol. ii, p. 584. No. 7.

THE SAME

Engraved by Le Roy.

THE SAME

Engraved by Bonvoisin. Proof on India paper.

THE SAME

Engraved by Pauquet.

THE SAME

Unfinished proof. Engraver unknown.

Six pieces; one lot.

4174—LOUIS XI, ROI DE FRANCE

Engraved by C. Vermeulen. Very fine.

LOUIS XIV, ROI DE FRANCE

Engraved by E. Hainzelman. Inlaid.

Two pieces; one lot.

4175—LOUIS XIII, ROI DE FRANCE

Engraved by Willem van de Passe, printed with a border from another plate, bearing Crispien's monogram. Franken, pp. 125-126. No. 714.

THE SAME

Engraved by I. Picart. Title page for vol. xii of "Mercure François."

THE SAME, ON HORSEBACK

Engraved by the same. Early impression, before the text on the back.

Three pieces; one lot.

4176—THE SAME AND ANNE D'AUTRICHE, HIS CONSORT

Two ovals on one plate. Engraved by Pieter Firens. Very rare and fine.

ANNE D'AUTRICHE, REINE DE FRANCE

B. Moncornet excu. Rare.

Two pieces; one lot.

4177—THE SAME

Engraved by Jan Louys. After P. P. Rubens. Andresen, vol. ii, p. 88. No. 6. First state; before the number.

4178—Montpensier, Henri, Duc de
Engraved by Leonard Gaultier (Galter).

Rousseau, Jean Jacques
Engraved by Etienne Ficquet after Aved. Portalis and Beraldi, vol. ii, p. 177. No. 92. On India paper.

Sand, George
Engraved by Luigi Calamatta after his own design. Apell, p. 83. No. 25. First state; proof before all letters, on India paper.

Three pieces; one lot.

ARTISTS AND ART AMATEURS

4179—About, Edmond
Engraved by Ch. Choffard.

Albani, Francesco
Engraved by Mariage.

Alberti, Leon. Battista
Engraved by B. Picart.

Allegri, Antonio (il Correggio)
Engraved by Vincenzio Salandri after his own painting. Apell, p. 372. No. 3. Proof before letters.

Aldegrever, Albrecht
Engraver unknown.

Amerighi, A.
Engraved by François Pigeot. Proof before all letters.

Callot, Jacques
Engraver unknown.

Seven pieces; one lot.

4180—Bartolozzi, Francesco
Engraved by Robert Marcuard.

The Same
Engraved by Mariage.

Two pieces; one lot.

4181—Bardon, André
Engraved by Moitte.

Barozzio, Jacomo
Engraver unknown.

Bloemaert, Abraham
Engraved by W. Swanenburg.

Three pieces; one lot.

4182—Bouchardon, Edmé

Engraved by J. F. Beauvarlet after Drouais. Portalis and Beraldi, vol. i, p. 146. No. 28.

4183—Briseux, C. E., Architecte

Engraved by J. G. Wille from nature. Le Blanc, p. 108. No. 135. Second state, with the inscriptions.

4184—Callot, Jacques

Engraver unknown.

Camphuysen, D. R.

Engraved by Sal. Savry after C. Castleijn. Andresen, vol. ii, p. 438. No. 5.

Canova, Antonio

Etching by Frederick Hillenmacher.

The Same

Engraved by R. Morghen after Pietro Benvenuti. Halsey, pp. 26-27. No. 29. Second state; open letter proof.

The Same

Engraved by F. Weber. Apell, p. 457. No. 17. Proof before letters. No. 49. On India paper.

Five pieces; one lot.

4185—The Same

Engraved by William Henry Worthington after Fabre. Andresen, vol. ii, p. 755. No. 1. Artist's proof on India paper.

Chantrey, Francis

Engraved by J. Thomson.

Cellini, Benvenuto

Engraved by R. Morghen after Giorgio Vasari. Halsey, pp. 29-30. No. 33. Fourth state; with the shaded rectangle.

The Same

Second state; before the shaded rectangle and the name in traced open letters. Very fine.

The Same

Engraved by S. Jesi.

Five pieces; one lot.

4186—Cignani, Carlo

Engraved by G. Battista Cecchi after Felice Cignani.

The Same

Engraved by Wagner.

De Champagne, Philip

Engraved by P. Metzmacher after Ph. de Champagne. Apell, p. 281. No. 7. Second state. Proof before letters on India paper.

Dietterlin, Wendel

Etched by himself. Nagler Monogr., vol. v, p. 324. Frontispiece to the edition of 1598 of his "Architectura."

Dorat, M.

Engraved by Dupin fils. Portalis and Beraldi, vol. ii, p. 74. No. 5.

Five pieces; one lot.

4187—De La Tour, Maurice Quentin (the Little De La Tour)

Engraved by G. F. Schmidt. Jacoby, pp. 50-51. No. 89. Fine impression, somewhat foxed.

4188—Edelinck, Gérard

Engraved by Nicolas Edelinck after F. Tortebat. Andresen, vol. i, p. 436. No. 5.

Flaxman, J.

Engraved by Marie Louise Pannier after Jackson. Apell, p. 321. No. 5. Proof before letters, No. 49, on India paper.

Flinck, Govaert

Engraved by Abraham Blooteling after G. Zyll.

Three pieces; one lot.

4189—The Same

Gellée, Claude

Engraved in mezzotinto by Josh. Boydell.

Gillray, James

Engraved in mezzotinto by Charles Turner after a miniature by himself. Open letter proof.

Goltzius, Hendrik

After himself. Engraver unknown. Proof before all letters.

Four pieces; one lot.

4190—Goltzius, Hendrik

Engraved by Jonas Suyderhoef. Dutuit, vol. vi, p. 381. No. 30. First state; before Soutman's address was replaced by that of C. Visscher. From the collection of T. Thane.

4191—Guttenberg, Fust and Schöffer

The first three printers who used movable types. Engraver unknown. Proof before all letters, on India paper.

Houbraken, Jacobus

Engraved by himself after J. M. Quinkhard. Ver Huell, p. 1. No. 1.

JONES, INIGO

Engraved by Jean Audran. Frontispiece.

Three pieces; one lot.

4192—KAUFFMANN, ANGELICA

Engraved by Francesco Bartolozzi after Sir Joshua Reynolds. Tuer, vol. ii, p. 135. No. 1673. Fine old impression in black.

4193—LE BAS, JACQUES PHILIPPE

Engraved by Louis Jacques Cathelin after C. N. Cochin. Portalis and Beraldi, vol. i, p. 332. No. 36.

THE SAME

Proof before all letters. Fine impression, with margin.

Two pieces; one lot.

4194—LE BRUN, Mme. VIGÉE

Engraved by Fatou in stipple.

THE SAME

Engraved by D. Berger after J. G. Puhlmann. Proof before the title.

LELY, SIR PETER, WITH G. FLINCK AND PH. KONING, ON ONE PLATE

Engraved by J. Houbraken.

Three pieces; one lot.

4195—LE CLERC, PIERRE THOMAS

Engraved in Sanguine by T. B. Lucien after P. T. Le Clerc. Frontispiece to "Receuil de feuilles de principes et études de la figure."

4196—LECLERC FILS, SEBASTIEN

Engraved by N. de Launay after Nonnotte. Reception plate. Portalis and Beraldi, vol. ii, p. 548. No. 38.

LELY, SIR PETER

After himself. Engraver unknown.

LEROY, PHILIPPE

After Van Dyck. Engraver unknown. Dutuit, vol. iv, p. 269. No. 173.

LONGHI, GIUSEPPE

Engraved by Pietro Anderloni after a medal. Apell, p. 16. No. 28. First state; with the engraver's name only. Full margin.

Four pieces; one lot.

4197—MEISSONIER, JUSTE AURÈLE

Engraved by Nicolas Dauphin de Beauvais after the same. Portalis and Beraldi, vol. i, p. 134. Proof with the artists' names and publication line only.

MENGS, RAPHAËL

Engraved by Heinrich Sintzenich after the same. A., vol. ii, p. 515. No. 7. Proof before all letters.

Van Mieris, Frans

Engraved by J. Houbraken after the same. Ver Huell, p. 54. No. 292.

Three pieces; one lot.

4198—Morghen, Raphaël

Engraved by himself. Halsey, pp. 114-115. No. 127. Second state; proof before the title.

Nicholas, Abraham

Engraver unknown.

Nollekens, Joseph

Engraved by W. Bond after John Jackson. Open letter proof on India paper.

The Same

Engraved by B. Hall after W. Beechy. Open letter proof on India paper, remounted.

Four pieces; one lot.

4199—Perronet, Jean Rodolphe

Engraved by Augustin de Saint Aubin after C. N. Cochin. Bocher, p. 79. No. 209 (A). Third state, with the date. Big margin. Fine.

Poussin, Nicolas

Etching by Louis Ferdinand after V. Elle. Andresen, vol. i, p. 487. No. 1.

The Same

Engraved by Jean Pesne. Robert-Dumesnil, vol. iii, pp. 119-120. No. 6. Second state, with Audran's address.

Three pieces; one lot.

4200—Punt, Jan

After himself. Engraver unknown. Proof before all letters.

Quesnel, François

Etching by Pierre Brebiette. Inlaid.

Raphaël and his Fencing Master

After himself. Engraved by Nicolas de Larmessin. Andresen, vol. ii, p. 16. No. 10.

Rembrandt van Rÿn, Paul

Engraved by Gio. Dom. Campiglia.

The Same, and his Wife

After his own painting. Engraved by G. Planer. Apell, p. 335. No. 9. Third state; with the inscription.

Five pieces; one lot.

4201—Raeburn, Sir Henry

After himself, engraved by William Walker. Andresen, vol. ii, p. 701. No. 3. Open letter proof on India paper.

4202—The Same
An almost finished trial proof. Very fine and rare.

4203—Reynolds, Joshua
After himself. Engraved by N. Schiavonetti. On India paper.

Also Eight Others
Engraved by W. Bond, Campo-Antico, R. Cooper, Facius, T. W. Hunt, Hy. Robinson (proof), E. Smith (proof), and Charles Turner.
Nine pieces; one lot.

4204—Rubens, Peter Paul
After himself. Engraved by Lambert Antonius Claessens. Apell, p. 97. No. 21. First state. Proof before all letters.

4205—The Same, with the Inscriptions
After A. Van Dyck. Engraved by Jean Audran.
Two pieces; one lot.

4206—Sadeler, Aegidius
After himself. Engraved by P. de Jode.

Sadeler, Raphaël
Engraved by Coenr. Waumans.

Sharp, William
Engraved by himself. After G. F. Joseph. Baker, pp. 67-68. No. 59. Fourth state; open letter proof on India paper.

Stothard, Thomas
Engraved by W. H. Worthington. After G. H. Harlow. Lettered proof on India paper. No. 15.
Four pieces; one lot.

4207—Torrentius, Johann
Engraver unknown.

Troyon
Lithograph by Pirodon.

Turner, J. M. W.
Etcher unknown.

The Same
Lithograph.

Vaillant, Wallerant and Jacob, and Van den Eckhout
Engraved by Jacob Houbraken. From "Groote Schouwburg," vol ii. Ver Huell, p. 96.

Van Hoogstraten, Sam[l] and Jan, and Lingelbag
Also engraved by Jacob Houbraken. From the same work, vol. ii. Ver Huell, p. 96.
Six pieces; one lot.

4208—Van Schuppen
After himself. Engraved by G. A. Müller. Andresen, vol. ii, p. 206. No. 8.

4209—Velasquez, Don Diego
Engraved by Juan Minguet.
Wutky, Michael
After himself. Engraved by Christian van Mechel.
Réunion D'Artistes
After Boilly. Engraved by A. Clement. Also key to the same.
Four pieces; one lot.

4210—"Portrait des Peintres par Dargenville"
236 portraits of painters engraved by Aubert. Bound in full, brown morocco, gold tooling and gilt edges. Fine old binding.

ENGLISH PORTRAITS

ELSTRACK, REGINALD

4211—Gervase Babington, Bishop of Worcester
Granger, vol. ii, p. 52. Fine impression.
Edward, Prince of Wales; The Black Prince
Laid down; before the retouch. Granger, vol. i, p. 14.
Two pieces; one lot.

4212—Sir Philip Sidney
Granger, vol. i, p. 286. With the address of John Hind. Inlaid.
Richard Whitington, Lord Mayor of London
Granger, vol. i, pp. 78-79. The very rare first state, before the skull was replaced by the cat. In very fine condition, with a small margin.
Two pieces; one lot.

FAITHORNE, WILLIAM

4213—Elizabeth, Queen of England, between Lord Burleigh and Sir Francis Walsingham
Fagan, p. 4. Very fine.

4214—Charles I, King of England
Fagan, p. 4. First state; before the retouch and before "Lib. iii, p. 153" in the lower right margin. Very fine.

4215—Catherine of Braganza, Consort of Charles II
Fagan, p. 9. Second state; before the plate was damaged and corroded. A very fine impression with margin; slightly foxed.

4216—Marcus Aurelius, Antoninus

Fagan, p. 11. Inlaid.

Sir Edmund Anderson, Kn^t

Fagan, p. 19. First state; before "In amore, etc." was added.

Two pieces; one lot.

4217—Abraham Cowley

After Sir P. Lely. Fagan, p. 30. Plate A. First state. No margin; ink spot.

The Same

The smaller plate. Fagan, p. 30. First state; before the plate was reduced in size and the engraver's name cut off. Inlaid and backed.

Two pieces; one lot.

4218—Sir William Davenant

After John Greenhill. Fagan, p. 32. Inlaid and backed.

Joseph Granville, Rector of Bath

Fagan, p. 37. First state; before Faithorne's name. Very fine; small margin.

John Hacket, Bishop of Lichfield and Coventry

Fagan, p. 39. Second state; with the inscriptions below. Inlaid and backed.

Three pieces; one lot.

4219—Thomas Hobbes, Philosopher

Fagan, pp. 41-42. Second state; the misspelling "Hoobs" is corrected. Inlaid and backed.

Richard Hooker, Divine

Fagan, p. 42. Fine impression; inlaid.

Two pieces; one lot.

4220—Henry Lawes, Musical Composer

Fagan, p. 45. Inlaid.

Lucian, Greek Author

Fagan, p. 47. Inlaid and backed. Fine.

Two pieces; one lot.

4221—Sir Francis Moore, M.P.

Fagan, pp. 49-50. Second state; the misspelling "Nihill" is corrected.

Sir William Paston

Bartsch. Fagan, p. 52. Late impression, the plate is damaged and corroded.

Lady Paston

Fagan, p. 53. In the same condition as the above.

Three pieces; one lot.

4222—Catherine Philips

Fagan, p. 54. Fine impression with small margin. A poem written in ink on the back, and some faint pen and ink marks under the word "Orinda."

4223—The Same

Inlaid.

Armand Jean Du Plessis—Cardinal Richelieu

Fagan, p. 56. Inlaid.

Two pieces; one lot.

4224—Margaret Smith

After Van Dyck. Fagan, p. 60. Second state; with the full inscription. A very fine impression with some margin. From the Holford Collection.

4225—Thomas Stanley

After Sir Peter Lely. Fagan, p. 61; slightly stained.

Illustration to

"Musaei, Moschi and Bionis, etc.," Page 26. "Hero and Leander." Fagan, p. 75. Inlaid.

The Council of Trent

Not mentioned by Fagan. Laid down.

Illustration to "A System of Anatomy"

Four pieces; one lot.

4226—Scrap Album containing 31 Portraits by Faithorne

Bound in full brown calf, with gold lines and gilt edges. The impressions are of the highest quality, mostly first states, and come from the Mariette, Thane, Astley and Sykes Collections. This volume belonged to the Hamilton Palace Library, which was sold at Sotheby's, July 13, 1882.

Contents

Frontispiece to "The Academy of Eloquence"

Fagan, p. 74. First state.

Frontispiece to "Wittie Apophthegmes"

Attributed to Faithorne.

John Prideaux

Fagan, p. 55. Fine, early impression.

Edward, Lord Littleton

Fagan, p. 46; Second plate.

Oliver Cromwell

Fagan, p. 31. Before the letterpress at the back.

The Same
Copy of same with big margin.

Sir Edmund Anderson
Fagan, p. 19. First state.

Sir Francis Moore
Fagan, p. 49. First state.

Sir Henry Spelman, Knt.
Fagan, p. 61, second plate. First state.

George Rudolph Weckerlin
Fagan, p. 66. Fine, early impression.

William Gouge
Fagan, p. 38. First state.

Francis Rous
Fagan, p. 57. Fine, early impression.

Sir Richard Fanshawe, Bar$^{t.}$
Fagan, p. 36. First state.

Thomas Hobbes
Fagan, pp. 41-42. Second state.
The same. First state.

Jeremy Taylor, D.D.
Fagan, p. 62. Second state.
The same. First state.

William Bagwell
Fagan, p. 20. Fine, early impression.

William Oughtered
Fagan, p. 52. First state.

Abraham Cowley
Fagan, p. 30; the small plate. First state.

William Harvey, M.D.
Fagan, p. 41. Very fine impression, before the retouch.

John Bulwer, M.D.
Fagan, p. 25. Second state; before the inscription.

Robert Bayfield
Fagan, p. 21. First state.

The Same, with the Hat
Fagan, p. 21. First state.

Sir George Wharton
Fagan, p. 66. First state.

Samuel Leigh
Fagan, p. 45. Fine, early impression.

Richard Carpenter
Fagan, p. 26. Fine, early impression.

Christopher Chelys Simpson
Fagan, p. 60. Second state.

John La Motte, Alderman of London
Fagan, p. 44. First state.

John Milton
Fagan, pp. 48-49. Second state.

Sir William Davenant
Fagan, p. 32. Folded.

GAYWOOD, RICHARD

4227—William Camden, Clarencieux
Granger, vol. ii, p. 141. Laid down.

William Drummond of Hawthornden Poet
Granger, vol. iii, p. 141.

Robert May, Famous Cook
Granger, vol. iv, p. 68.

Three pieces; one lot.

4228—Title Page to "Natural Magic, etc."
With a portrait of the author, Giov. Battista Porta. Laid down.

James Shirley, Dramatic Poet
Granger, vol. iii, p. 130.

Two pieces; one lot.

HOUBRAKEN, JACOBUS

4229—Maria Stuart, Gemalinne van Willem de III, Prins van Oranje
After H. Pothoven. Ver Huell, p. 94. No. 5.

Joan Willem Friso, Prins van Oranje
After H. Pothoven. Ver Huell, p. 94. No. 6.

Two pieces; one lot.

MARSHALL, WILLIAM

4230—Richard Brathwait
On the title page to his "Survey of History, etc." Granger, vol. iii, p. 157. Inlaid and backed.

Thomas Fairfax, on Horseback

Frontispiece to "England's Recovery, etc." Granger, vol. iii, p. 62. Inlaid and backed.

Two pieces; one lot.

4231—Daniel Featly

Frontispiece to his "Dipper dipped." Granger, vol. ii, p. 358. Inlaid and backed.

The Same, in his Shroud

Two pieces; one lot.

4232—Joseph Hall, Bishop of Norwich

Granger, vol. ii, p. 336. Laid down.

James Howell

On the title page of his "Epistolæ Ho Elianæ." Granger, vol. iv, p. 51. Inlaid.

Two pieces; one lot.

4233—Sir George Lisle and Sir Charles Lucas, being Shot

On the title page to "The Loyall Sacrifice." Granger, vol. iii, pp. 86 and 82.

William Lilly, Astrologer

From his "Christian Astrology." Granger, vol. iv, p. 63.

William Perkins

From Fuller's "Holy State." Granger, vol. i, p. 265. Inlaid and backed.

Josiah Shute, Archdeacon of Colchester

Frontispiece to his "Nineteen Sermons, etc." Granger, vol. ii, p. 350.

Four pieces; one lot.

4234—Sir Robert Stapleton

Before his translation of Strada, "De Bello Belgico." Granger, vol. iv, p. 53. Fine impression.

Sir John Suckling

Before his works. Granger, vol. iii, p. 127. Fine impression, but laid down.

Two pieces; one lot.

4235—The Same Two Portraits

Almost equally fine. The portrait of Suckling inlaid and backed.

Two pieces; one lot.

4236—James Usher, Archbishop of Armagh

Granger, vol. ii, p. 343.

The Same

The smaller plate. "Joh. Stafford excudit." not mentioned by Granger.

Two pieces; one lot.

4237—Title Page to H. Garthwait's "Evangelicall Harmonie"

Frontispiece to "Of the Government and Publike Worship of God"

22 Bible Illustrations

To Genesis 1-5; 16 of them in pairs on one sheet.

Sixteen pieces; one lot.

VAN DE PASSE, CRISPIEN, SIMON, AND WILLEM

4238—George Abbott, Archbishop of Canterbury

Franken, p. 67. No. 434. Simon van de Passe. The inscription has been changed. Inlaid.

Leopold of Austria

Franken, pp. 71-72. No. 457.

De Valois, Marguerite, First Wife of Henry IV of France

Franken, p. 130. No. 734.

Three pieces; one lot.

4239—Elizabeth, Queen of England

From the "Heroologia." Franken, p. 96. No. 571.

Henry, Prince of Wales

From the "Heroologia." Franken, p. 104. No. 621. By Simon v. d. Passe.

Two pieces; one lot.

4240—James VI, King of Scotland, Later King of England as James I

From "Effigies Regum . . . in re Nautica." Franken, p. 115. No. 677. Inlaid.

Lodowick Stuart, Duke of Lennox and Richmond

Franken, p. 122. No. 704. By Simon v. d. Passe. Very fine.

Two pieces; one lot.

VAUGHAN, ROBERT

4241—James I, King of England

Granger, vol. ii, p. 3. Inlaid and backed.

Ben Jonson

Granger, vol. ii, p. 125. With the address of William Peake. Inlaid and backed.

Judge Littleton

Granger, vol. i, p. 72. Inlaid.

Sir Walter Raleigh

Granger, vol. ii, p. 140. Fine.

Four pieces; one lot.

VERTUE, GEORGE

4242—Francis Beaumont
Granger, vol. ii, p. 126.

The Same
Proof before the inscription in the lower margin. Very fine, with big margin.

Two pieces; one lot.

4243—Geoffrey Chaucer
From the set of 12 poets. Granger, vol. i, p. 80.

John Fletcher
"P. 159" in the right lower corner. Granger, vol. ii, p. 126.

John Gale
After I. Highmore. Inlaid.

John Gower
From the set of 12 poets. Granger, vol. i, p. 82. Proof before the inscription in the lower margin and on the open book.

Dr. Juxon, Archbishop of Canterbury
From the set of Loyalists. Granger, vol. ii, p. 334. Laid down.

William Lambarde of Kent
Before the plate was cut down and relettered. Granger, vol. i, p. 320. Inlaid.

Six pieces; one lot.

WHITE, ROBERT

4244—Orlando Bridgman
Before his "Conveyances." Granger, vol. v, p. 115. Backed and inlaid.

Thomas Goodwin, President of Magdalen College
Granger, vol. v, p. 58.

Henry VIII, King of England
Inlaid.

Mary, Queen of England

Four pieces; one lot.

4245—George Herbert
Prefixed to his poems called "The Temple." Granger, vol ii, p. 353. Unusually fine.

Peter Heylin, Canon of Westminster
Cut down and inlaid.

William Laud, Archbishop of Canterbury
Granger, vol. ii, p. 331. Backed and inlaid.

George Monck, Duke of Albemarle
Granger, vol. iv, p. 145. Backed and inlaid.

MATTHEW PARKER, ARCHBISHOP OF CANTERBURY
Granger, vol. i, p. 249. Inlaid.

JOHN, EARL OF ROCHESTER
Before his "Life" by Dr. Burnet. Granger, vol. iv, p. 172. Backed and inlaid.

ROBERT SANDERSON, BISHOP OF LINCOLN
Before his "Life." Granger, vol. v, p. 7. No margin.

Seven pieces; one lot.

VARIOUS ENGRAVERS

4246—BACON, ST. FRANCIS—LORD VERULAM
Engraving by Thomas Cross. 12°. Laid down.
Engraving by Thomas Cross. 12°. Backed and laid down.
Engraving by William Marshall. Frontispiece to his "Advancement of Learning." Granger, vol. ii, p. 139. Backed and laid down.
Engraving by Simon van de Passe. Franken, p. 72. No. 461. The inscription is altered. Laid down.
Engraving by F. H. van Hove. Granger, vol. ii, p. 91. Backed and laid down.
Engraving by M. van der Gucht. Inlaid.

Six pieces; one lot.

4247—THE SAME
By various engravers after Johnson, Van Somer, etc. Mostly proofs before all letters.

Fifteen pieces; one lot.

4248—BICKERSTAFFE, ISAAC
Engraved by B. Lens, senr.

BILL, ANNE, WIFE OF THE KING'S PRINTER
Reversed copy of Simon van de Passe's print. Franken, No. 482. Prefixed to "Peplum Modestiæ" by M. Day.

BROME, ALEXANDER
Engraving by T. Cross. 8°.

THE SAME
Engraving by D. Loggan. 8°. Granger, vol. v, p. 254.

THE SAME
Engraving by A. Hertochs. 8°. Before his "Songs and Poems." Granger, vol. v, p. 254.

Five pieces; one lot.

4249—THE SAME
The same engraving. Backed and inlaid.

BROWNLOW, RICHARD
Engraving by Thomas Cross. Before his "Declarations and Pleadings."

Burnet, Gilbert
After D. Hoadly. Engraving by B. Picart. Inlaid.

Butler, Samuel
Engravings by Cook, Heath, Sherwin, Nixon, Thornthwaite, and four others. Among them three proofs before all letters on India paper.

Twelve pieces; one lot.

4250—Camden, William
Engraved by Boissard. From his "Icones virorum illustrium." Inlaid.

The Same
Engraved by N. de Larmessin. Backed and inlaid.

The Same
Engraved by William Marshall. From Fuller's "Holy State." Granger, vol. ii, p. 141. Backed and inlaid.

The Same
Engraved by Rogers. Backed and inlaid.

Four pieces; one lot.

4251—Carlton, Dudley
Engraved by William Jacobsz. Delff. Franken, p. 35. No. 26. Inlaid.

Catherine, Queen of England, Consort of Charles II
Engraved by Ed. Davis. For Pitt's "Atlas." Granger, vol. iv, p. 122.

Cecil, William, Lord Burleigh
Engraved by G. Vertue. Granger, vol. i, p. 228. Backed and inlaid.

The Same
Engraver unknown. Proof before all letters. Backed and inlaid.

Four pieces; one lot.

4252—Charles I, at the Age of 13
Oval between two columns. Possibly by Simon van de Passe. From "Historie Civill and Militaire . . ." by L. de Guicciard.

The Same
Engraved by W. Faithorne. Fagan, p. 4.

The Same
Engraved by F. Chauveau. Slightly torn and repaired.

The same portrait, but with a large hat. By a German engraver. Backed and inlaid.

Four pieces; one lot.

4253—The Same
After Van Dyck. Engraved by Gaywood. Granger, vol. ii, p. 244. Very fine.

The Same
Copy of the same portrait by an unknown engraver. Inlaid.

THE SAME

Engraved by Ben. Audran. From De Larrey's "History of England, Scotland and Ireland."

THE SAME

Engraved by Michiel Van der Gucht. Granger, vol. ii, p. 246. Inlaid.

Four pieces; one lot.

4254—THE SAME

Engraved by S. Savery after Van Dyck. Granger, vol. ii, p. 244. Very good, with margin.

THE SAME

Copy after Savery. Engraver unknown. Very good, with margin.

THE SAME

Another copy after Savery, with four Dutch verses. Engraver unknown.

THE SAME

Copy by a German engraver after Savery, with eight verses in German.

THE SAME

With ornamental framework. D. Kleer-besem, Excudit. Laid down.

Five pieces; one lot.

4255—THE SAME

Reversed copy of Savery's plate, by a German engraver.

THE SAME

By J. de Leeuw. Good impression, with margin.

THE SAME

Evidently a copy of the foregoing to replace this plate.

THE SAME

By an unknown engraver.

THE SAME

Most likely only part of a plate.

Five pieces; one lot.

4256—THE SAME

Putting on the cap in which he was beheaded. By an unknown engraver. Stretched on a paper.

THE SAME

With a globe in front of him. Engraved by William Marshall. Good impression, with margin.

THE SAME

Reversed copy of the above plate. Good impression, with margin on three sides.

Three pieces; one lot.

4257—The Same

Kneeling, holding a crown of thorns. Engraved by William Marshall. Granger, vol. ii, p. 246. Backed and inlaid.

The Same

The same, engraved by John Payne.

The Same

A similar composition. Etching by Wenzel Hollar. Parthey, p. 93. No. 477. Fine impression from the Collection of Robert Belmanno.

The Same

Another variation, engraved by R. White. Inlaid.

Four pieces; one lot.

4258—Charles I on the Scaffold

By an unknown engraver.

The Same

With Bishop Gauden. Title page to "Hieraspites." Engraved by Thomas Cross. Backed and inlaid.

The Same

Oval portrait set in a cartouche on the title page to H. L'Estrange "The Reign of King Charles," second edition. Engraved by W. Faithorne. Fagan, p. 75. Very fine.

Three pieces; one lot.

4259—The Same

With Cyrus, the bust of Xenophon and that of Dr. Holland on the title page to Dr. Holland's translation of "Cyrupædia" by Xenophon. Engraved by William Marshall. Backed and inlaid.

The Same and Sir R. Baker

On the title page to Baker's "Chronicle of the Kings of England." Engraved by W. Marshall. Laid down.

Two pieces; one lot.

4260—Charles II when Young

Reversed copy after Faithorne's plate. Fagan, p. 7. Backed and inlaid.

The Same, when Young

Engraved by W. Faithorne. Fagan, p. 8. No. 2. First state; before the inscription on the tablet. Very fine.

The Same

Engraved by Christian Hagens after Nason. Inlaid.

Three pieces; one lot.

4261—The Same

Engraved by A. Hertochs. Granger, vol. ii, p. 113. Inlaid.

The Same, the Portrait Enclosed in a Heart

Engraver unknown. Inlaid.

The Same, with Crown and Ermine
Engraved by John Chantry. From the retouched plate.

Three pieces; one lot.

4262—The Same
Headpiece for the dedication to the King, in Moses Pitt's Atlas. Full page. Engraver unknown.
Also the title page to vol. ii of the same Atlas.

The Same
Engraved by B. Picart.

The Same and Catherine of Braganza
Engraved by G. Vertue. Headpiece in "Waller's Works." Granger, vol. ii, p. 117. Inlaid.

The Same
Seated on his throne. Engraved by A. Hertochs. Inlaid.

The Same
On horseback. Engraver unknown. Backed and inlaid.

Six pieces; one lot.

4263—The Same and Mrs. Lane on Horseback, Making His Escape
Engraved by Michiel van der Gucht. From Clarendon's "History of the Rebellion." Granger, vol. ii, p. 3. Inlaid.

The Same, between Archbishop Sheldon and Orlando Bridgman
Title page to "The Present State of England." Engraved by W. Faithorne. Fagan, p. 77. Inlaid.

The Same, Laying on Hands. "The Royal Gift of Healing"
Engraved by R. White. From Browne's "Charisma Basilican." Granger, vol. iv, p. 120. Laid down.
Also coat-of-arms of the King. Inlaid.

Four pieces; one lot.

4264—Charlton, Walter
Engraved by Pierre Lombart. Prefixed to his "Treatise of the Soul." Granger, vol. iv, p. 31. Inlaid.

Chaucer, Geoffrey
Engraved by Cook.

Cleaveland, John
Engraved by an unknown engraver. Before his works, 1677. Granger, vol. iv, p. 126.

Cowper, William
Engraved by W. Blake.

Four pieces; one lot.

4265—Cranmer, Thomas

Farrar, Robert

Hooper, John

Latimer, Hugh

The four martyred Bishops. Fine water-color drawings on Bristol boards by A. B. Hall.

Four pieces; one lot.

4266—Cromwell, Oliver, Standing on a Globe Ordering the Cutting Down of the Royal Oak

Engraved probably by Marshall. Granger, vol. iii, pp. 292-293. Backed and inlaid.

The Same

Engraved by Fred. Bouttats. Fine impression, with big margin.

The Same

Etched by C. W. Sherborn. Signed artist's proof on Japanese paper.

The Same

Engraved by H. Robinson.

Four pieces; one lot.

4267—Digby, Kenelm

Engraver unknown. Rare.

Donne, John

Engraved by William Marshall. Frontispiece to his poems. Granger, vol. i, p. 312. Backed and inlaid.

The Same

Engraved by M. Merian. Frontispiece to his sermons. 1640. Granger, vol. ii, p. 60.

Three pieces; one lot.

4268—Dryden, John

Engraved by Jacobus Houbraken after G. Kneller. A. ver Huell, p. 120. No. 100. First state; before the inscription on the frame. From Birch's "Lives." Fine impression, with big margin.

The Same

Engraved by George Vertue after G. Kneller. From the set of Poets. Granger, vol. v, p. 240. With large margin.

Two pieces; one lot.

4269—The Same

Reduced copy after Houbraken. Inlaid.

The Same

Reversed copy after Houbraken. Inlaid.

The Same

Engraved by J. de Leeuw. Inlaid.

THE SAME
By an unknown engraver. Inlaid.

THE SAME
By an unknown engraver. Proof before all letters. Inlaid.

THE SAME
Engraved by R. H. Cook. Inlaid. All after the painting by G. Kneller.

Six pieces; one lot.

4270—THE SAME
Engraved by Chapman. Inlaid. From the Encyclopedia Londonia.

THE SAME
Published by A. Hogg. Inlaid.

THE SAME
By an unknown engraver. Proof before all letters. Inlaid.

THE SAME
By an unknown etcher. Proof before all letters. Inlaid.

THE SAME
By an unknown etcher. Inlaid.

THE SAME
Engraved by Cook. Inlaid.
All after the painting by G. Kneller.

Six pieces; one lot.

4271—THE SAME
Engraved by I. Sherwin. Inlaid.

THE SAME
Engraved by I. Sherwin. Trial proof. Inlaid.

THE SAME
By an unknown engraver. Proof before all letters. Inlaid.

THE SAME
Engraved by W. Walker. Big margin.

THE SAME
Engraved by Blood. Three different portraits on one plate.

Five pieces; one lot.

4272—THE SAME
Engraved by M. v. der Gucht.

THE SAME
Engraved by M. v. der Gucht. "Vol. 2" burnished out.

THE SAME
Engraved by M. v. der Gucht. The smaller plate.

THE SAME
Engraved by P. à Gunst.

The Same
Engraved by W. Ridley.

The Same
Engraved by Hall.
All inlaid.

Six pieces; one lot.

4273—Edward VI, King of England
Engraved by Simon van de Passe. Franken, p. 94. No. 564. Inlaid and backed. From the "Heroologia."

The Same
Engraved by R. Vaughan. Before his Life by Sir John Hayward. Granger, vol. i, p. 162. Laid down.

The Same
Engraved by Holbrook (?). Inlaid.

Three pieces; one lot.

4274—Elizabeth, Queen of England
Engraved by C. David. Fine.

The Same
Engraved by Thomas de Leu. Robert-Dumesnil vol. x, pp. 102-103. No. 358. First state, before the inscription on the white oval. Small piece of right upper corner missing.

Two pieces; one lot.

4275—The Same, between Lord Burleigh and Sir F. Walsingham
Engraved by William Faithorne. Fagan, p. 4. Backed and inlaid.

The Same
French copy, 12°.

The Same
Engraving by Marshall. From Fuller's "Holy State." Backed and inlaid.

The Same
By an unknown engraver. Inlaid.

Four pieces; one lot.

4276—The Same
Engraved by Crispien van de Passe. Franken, p. 95. No. 568. Fine impression. Laid down.

The Same
Engraved by Simon van de Passe. From the "Heroologia." Franken, p. 96. No. 571. Backed and inlaid.

The Same
Engraved by Van den Queboren. Laid down.

Three pieces; one lot.

4277—The Same
Engraved by Vermereuen. From De Larrey's "History of England, France and Scotland."

The Same
Engraved by G. Vertue. After I. Oliver. 8°. Granger, vol. i, p. 214. Laid down.

The Same
Engraved by R. White. Inlaid.

The Same
Engraved by R. White. Copy after Faithorne. Fagan, p. 4. Inlaid.
Four pieces; one lot.

4278—The Same
Engraved by Aubert. From Odieuvre's "L'europe Illustre."

The Same
Engraved by A. Smith. 12°.

The Same and Roger Ascham
Engraved by M. Burghers. Inlaid.

The Same
Engraved by W. T. Fry.

The Same
Engraved by R. Cooper and two others.
Seven pieces; one lot.

4279—Elizabeth of York, Consort of Henry VII
Engraved by P. van Gunst. From J. de Larrey's "History of England, France and Scotland."

Erasmus, Desiderius
Engraved by William Marshall. Backed and laid down.

The Same
Engraver unknown; printed for H. Browne. Backed and inlaid.
Three pieces; one lot.

4280—Fletcher, John
Engraved by William Marshall. From the old edition of his and Beaumont's plays. Granger, vol. ii, p. 126. Backed and inlaid. Fine impression.

The Same
Engraved by George Vertue. 8°. Backed and inlaid. Granger, vol. ii, p. 126.

Florio, John
Engraved by William Hole. Before his "Queen Anna's new World of Words." Granger, vol. ii, p. 152. Backed and inlaid. Rare.
Three pieces; one lot.

4281—Fox, Charles James
Engraved by J. Baldrey Stipple.

The Same
Etching by James Bretherton.

Two pieces; one lot.

4282—Garrick, David
Engraver unknown. Proof.

Gay, John
Engraver unknown. Backed and inlaid.

George III, King of Great Britain
Engraved by W. Woollett. After A. Ramsay. Fagan, p. 23. No. 52. Third state.

Three pieces; one lot.

4283—Dr. Goldsmith
Caricature in etching by Henry Bunbury.

The Same
Etching by J. Bretherton. After Henry Bunbury.

Gordon, Lord George
Engraver unknown.

Gray, Jane
Engraved by Vermeulen. From de Larrey's "History of England, etc."

Four pieces; one lot.

4284—Hale, Matthew
Engraved by F. H. van den Hove. After R. White. Granger, vol. v, p. 119.

Hatton, Edward
Engraved by W. Sherwin. Prefixed to his "Index to Interest." Noble, vol. ii, p. 312.

Head, Richard
Engraver unknown. Granger, vol. v, p. 258.

Henry VII, King of England
Engraved by William Marshall. Prefixed to Charles Alcyne's "History in Verse." Granger, vol. i, p. 29.

The Same
Engraver unknown. Inlaid.

Five pieces; one lot.

4285—Howell, James
Author of "Familiar Letters." Engraved by Claude Mellan and Abraham Bosse. Very fine and rare.

4286—James VI, King of Scotland.

Later King of England as James I. Engraved by Crispien van de Passe. From "Effigies Regum . . . in re nautica." Franken, p. 115. No. 677. Laid down.

The Same

Engraved by Robert Vaughan. Granger, vol. ii, p. 3. Inlaid.

The Same

Engraved by Christoph Hagens. Granger, vol. i, p. 210. Inlaid.

Three pieces; one lot.

4287—The Same

Engraved by Simon van de Passe. Franken, p. 116. No. 682. Laid down.

The Same

Engraved by Robert Vaughan. Granger, vol. ii, p. 3.

Two pieces; one lot.

4288—The Same

Engraved by Thomas de Leu. Robert-Dumesnil, vol. x, p. 128. No. 421. Inlaid.

The Same

Engraved by Wolfgang Kilian, in reversed position after Isselburg.

The Same

Engraved by Christoph Hagens. Granger, vol. i, p. 210. Inlaid.

The Same

"Joan Meyssens excudit." Inlaid.

Four pieces; one lot.

4289—Jonson, Ben

Engraved by Robert Vaughan. George Humble's address burnished out. Granger, vol. ii, p. 125.

The Same

Engraved by W. Elder. Frontispiece to his works. Granger, vol. ii, p. 125. Laid down.

The Same

Engraved by George Vertue. 8°. Granger, vol. ii, p. 124. Backed and inlaid.

Three pieces; one lot.

4290—Johnson, Samuel

Engraved by Thomas Cook. After Josh. Reynolds.

4291—Killigrew, Thomas, Gentleman of the Bedchamber to Charles II

After W. Shephard. Engraved by William Faithorne. Fagan, pp. 43–44. Second state; with the shaded quarterings of the coat-of-arms. A very fine impression.

4292—The Same

Or "The Rake's Lament." Etching by W. Hollar. Pauli, p. 96. No. 487. From the Seymour Haden collection.

The Same

Engraved by F. H. van den Hove. Granger, vol. v, p. 190. Laid down.

Two pieces; one lot.

4293—Kirkman, Francis

Engraver unknown. Granger, vol. v, p. 259. Backed and inlaid.

Leybourn, William (Printer)

Engraver unknown. In front of his book of "Dialling." Granger, vol. v, p. 277.

Macklin, Charles (Comedian)

Engraved by Condé. After Opie.

Mahmut, The Turkish Spy

Engraved by F. H. van den Hove.

Mansfield, Earl

Engraver unknown. Proof before all letters on India paper.

Five pieces; one lot.

4294—Mary I, Queen of England

Mary, Queen of Scots

Both engraved by Pieter van Gunst, and both from J. de Larrey's "History of England, etc."

The Same

Engraved by George Vertue. From Rapin's "History of England."

The Same

Engraved by T. Woolnoth. Proof before all letters, and print.

Five pieces; one lot.

4295—The Same

Engraved by Thomas de Leu. Robert-Dumesnil, vol. x, pp. 144-145. No. 457. First state; before the plate was retouched and the ground around the oval border was marbled. Inlaid, although with big margin.

The Same

Engraver unknown.

The Same

Engraver unknown.

The Same

Engraver unknown.

Four pieces; one lot.

4296—The Same
After the painting by F. Zuccaro in the Bodleian Library, Oxford, engraved by Schuler. Apell, p. 385. No. 21. On India paper.

4297—The Same
Engravings by Allard, Brown, Cooper, Scriven, Worthington and others. Three of them laid down and six of them inlaid.
Twenty pieces; one lot.

4298—Maria Beatrix, Duchess of York
Engraved by P. Vander Bank. Granger, vol. iv, p. 128.
Massinger, Philip
Engraved by Thomas Cross. Before his "Three New Plays." Granger, vol. iii, p. 129.
Two pieces; one lot.

4299—Milton, John
Engraved by F. Bartolozzi.
The Same
Engraved by Mariano Bovi.
The Same
Engraved by Thomas Cross.
The Same
Engraved by J. Miller. All inlaid.
The Same
Engraved by W. Dolle, and two others by unknown engravers.
Seven pieces; one lot.

4300—The Same
Another impression by Cross.
The Same
Engraved by W. Dolle. Inlaid.
The Same
Engraved by J. Faber. Trimmed and inlaid.
The Same
Engraved by W. Marshall. Frontispiece to his "Juvenile Poems." Granger, vol. iii, p. 122. Laid down.
Four pieces; one lot.

4301—The Same
Etching by C. W Sherborn. Signed artist's proof on India paper.
The Same
Engraving by J. Miller.
The Same, at the Age of 21
Engraving by G. Vertue. Inlaid.

THE SAME, AT THE AGE OF 42
Engraving by G. Vertue. Inlaid.

THE SAME, AT THE AGE OF 62
Engraving by G. Vertue. Inlaid.

THE SAME
Engraving by Caroline Watson. After Cooper. Proof before all letters. One duplicate, but in a different state.

Seven pieces; one lot.

4302—THE SAME
Engravings by Cook, C. Heath, Pye, Woolnoth and others.

Eighteen pieces; one lot.

4303—MONMOUTH, DUKE OF
Engraved by William Faithorne. Fagan, p. 49.

THE SAME
Engraved by William Marshall. Before his translation of Scault's "Use of the Passions."

Two pieces; one lot.

4304—OGILBY, JOHN
Engraved by William Marshall. Frontispiece to his "Virgil." Granger, vol. v, p. 257.

PAYNE, ROGER
Etching by S. Harding.

PLAYFORD, JOHN
Engraved by David Loggan. Granger, vol. v, p. 341. Laid down.

Three pieces; one lot.

4305—POPE, ALEXANDER
Engraved by Jacobus Houbraken (?). 8°. Proof before all letters. Inlaid.

THE SAME
Engraved by Lebeau. After Kneller. Artist's proof. Beraldi. No. 31. Laid down.

THE SAME
Engraved by Ravenet after Kneller.

Three pieces; one lot.

4306—QUARLES, JOHN, CAPTAIN IN THE ROYAL ARMY DURING THE CIVIL WAR
Engraved by W. Faithorne. Fagan, p. 55. Inlaid.

THE SAME
Engraved by Thomas Cross. Laid down.

ROBERTS, LEWIS
Engraved by G. Glover. Granger, vol. iii, p. 159. Very fine.

Three pieces; one lot.

4307—Rowe, Nicholas
Engraved by G. Vertue. Prefixed to his "Works." Noble, vol. ii, p. 248.
The Same
Engraved by M. van der Gucht. 8°. Backed and inlaid.
Rowe, Mrs.
Engraved by G. Vertue.
The Same
Engraver unknown. Proof before all letters. Inlaid.
Four pieces; one lot.

4308—Shakespeare, William
Engraved by H. Gravelot.
The Same
Engraved by Delattre.
The Same
Engraved by C. W. Sheldon. Signed artist's proof on Japanese paper.
The Same
Engraved by G. Vertue. Granger, vol. i, p. 310. Backed and inlaid.
The Same
Engraved by T. Wright. On India paper.
The Same
Engraver unknown. Proof before all letters on India paper.
Six pieces; one lot.

4309—Sidney, Algernon
Engraved by B. Picart.
Sidney, Maria, Countess of Pembroke
Engraved by J. de Courbes. Inlaid.
Stuart, Henry, Lord Darnley
Engraved by T. A. Dean. Proof before all letters on India paper. From Lodge's "Portraits of Illustrious Personages." Large edition.
The same. Printed on India paper. From the small edition of Lodge's "Portraits." Inlaid.
Four pieces; one lot.

4310—Simpson, Edward
Engraver unknown. Frontispiece to his "Chronicon." Granger, vol. ii, p. 361.
Starter, Jan Janssen
Engraver unknown.

STEELE, RICHARD
Engraved by N. van der Gucht. Prefixed to his "Works." Noble, vol. iii, p. 313.

THE SAME
Engraved by G. Vertue. Noble, vol. iii, p. 313.

Four pieces; one lot.

4311—SWIFT, JONATHAN
Engravings by Audinet, T. Cook, J. Neagle, E. Stalker, Walker, and others. Mostly inlaid. Many in proof state.

Twelve pieces; one lot.

4312—THE SAME
Engravings by S. Freeman, Horsburgh, J. Neagle, Schiavonetti, Vertue, and others. Some in proof state. A number of them inlaid.

STELLA (MRS. ESTHER JOHNSON)
Engraved by H. R. Cooke.

Nine pieces; one lot.

4313—VILLIERS, GEORGE, DUKE OF BUCKINGHAM
Engraved by N. Dolle.

WATERS, LUCY
Engraved by H. van den Berghe.

WATERHOUSE, EDWARD
Engraved by A. Hertochs. Granger, vol. v, p. 274.

Three pieces; one lot.

4314—WHARTON, GEORGE
Engraved by I. Chantrey.

THE SAME
Engraver unknown.
Also two unknown portraits.

Four pieces; one lot.

NAPOLEONA

4315—MEMORIAL PLATE
With the portrait of Napoleon in coronation costume. ("A la Gloire Immortelle de Napoleon 1er.) Engraved by Cazenave. After a design by Naudet.

4316—ANOTHER MEMORIAL PLATE
With the portrait of Napoleon when First Consul. Engraved by F. Rosaspina. After a design by P. Palagi.

4317—PORTRAIT OF NAPOLEON
After David. Engraved by R. Cooper. Lettered proof on India paper.

4318—Napoleon Le Grand (on Horseback)
Drawn and engraved by Jazet. Colored.

4319—Portrait of Napoleon
In coronation costume and laurel chaplet. Drawn and engraved by Giuseppe Longhi. Apell, p. 252. No. 42. First state; bearing only the engraver's name and the date.

4320—Six Portraits of Napoleon
By various engravers, among them three proofs.
Six pieces; one lot.

4321—Portraits
Of Charles Bonaparte (father of Napoleon), Jerome Bonaparte, Joseph Bonaparte, Empress Marie Louise, Eugène Beauharnais, and five of the Duc de Reichstadt. Also a few prints illustrating moments of importance in the life of Napoleon Bonaparte.
Nineteen pieces; one lot.

4322—Album
Containing portraits of Napoleon and his generals. Prints illustrating important moments of his life, and a number of other prints. 4°.

AMERICANA

4323—Americæ Retectio
Americus Vespucius, Ferdinand Magellan, Christopher Columbus, and Frontispiece. Engraved by Theod. Galle after J. van der Straten.
Four pieces; one lot.

4324—Adams, John
Engraved by an unknown engraver for the "European Magazine." With margin, but inlaid.

Arnold, General
After the drawing by Du Simitier, engraved by B. L. Prevost.
Two pieces; one lot.

4325—The Same
Engraved by Adam. Inlaid.

The Same
Reversed copy of the above, by an unknown engraver, for the "European Magazine." Inlaid.

Booth, Edwin
Engraved by Halpin.
Three pieces; one lot.

4326—Columbus, Christopher

Engravings by De Bry, Fontaine, De Lignon, Scotto, and Hicks. Also six portraits of other Discoverers (5 pieces of a border of a map).

Ten pieces; one lot.

4327—Columbus, Christopher

Engravings by Cook and Greatbatch; also two trial proofs of a larger plate.

14 illustrations to the "Life and Voyages of Chr. Columbus."

Eighteen pieces; one lot.

4328—Drake, Sir Francis

Engraved by J. Houbraken. Ver Huell, p. 105. No. 24.

Frobisher, Martin

Reversed copy after Crispien van de Passe's plate in the "Heroologia." Franken, p. 103. No. 614.

Two pieces; one lot.

4329—Franklin, Benjamin

After Carmontelle. Engraved by Née. Auction Holden, No. 1149. Fine impression, with margin very scarce.

4330—The Same

Proof before all letters, even before the letters and the cross lines, which indicate the writing on the paper hanging from the table. With margin. Auction Holden, No. 1148. Excessively rare.

4331—The Same

After Chamberlain. Engraver unknown. From the "Westminster Magazine," July, 1774. Auction Holden, No. 1168.

The Same

Bust only. Engraved by J. Chapman. From the Encyclopædia Londonia. Auction Holden, No. 1153.

Two pieces; one lot.

4332—The Same Plate

Big margin.

The Same

After C. N. Cochin. Engraved by F. Bolt. Auction Holden, No. 1178. Full margin.

Two pieces; one lot.

4333—The Same

After C. N. Cochin. Engraved by H. T. Tyroff. Auction Holden, No. 1184. Very rare. Laid down.

THE SAME

After C. N. Cochin. Engraved by Augustin de Saint Aubin. Auction Holden, No. 1230. Cut out and inlaid, so that the state cannot be ascertained.

Two pieces; one lot.

4334—THE SAME

With the number XII. Auction Holden, No. 1230. Very fine impression, with big margin.

4335—THE SAME

After J. A. Duplessis. Engraved by Bertonnier. Artist's proof on India paper. From "Iconographie instructive." Auction Holden, No. 1284.

THE SAME

Engraved by M. Bisi. Auction Holden, No. 1285.

Two pieces; one lot.

4336—THE SAME

After J. A. Duplessis. Engraved by Marin and Le Beau. Second state with Le Beau's name. Full margin. Auction Holden, No. 1321.

THE SAME

After J. A. Duplessis. Engraved by Alexander Tardieu. Auction Holden, No. 1342.

THE SAME

After J. A. Duplessis. Engraved by J. Thomson. Auction Holden, No. 1350.

Three pieces; one lot.

4337—THE SAME PLATE

Later state.

THE SAME

After J. A. Duplessis. Engraved by T. Wright. False proof. The inscription was covered with a thin paper while the impression was made. Auction Holden, No. 1357.

THE SAME

After J. A. Duplessis.

Engraver unknown. Proof with "Francklin" in open letters on the tablet and below "â Paris chez Ménard & Desenne Rue Git le Coeur No. 8." On India paper.

Three pieces; one lot.

4338—THE SAME

After Filleul. Engraved by S. Goldar. First state; with all the inscriptions. Large margin. Auction Holden, No. 1381.

THE SAME

After Filleul. Engraved by J. Pélicier. Second state; with the inscriptions. Large margin. Auction Holden, No. 1390.

Two pieces; one lot.

4339—THE SAME

After Houdon. Drawn and engraved by T. Holloway. Similar to No. 1399 of Auction Holden.

THE SAME

After Martin.

Engraved by H. Meyer (?). Proof before all letters on India paper. Auction Holden, No. 1500.

THE SAME

Two illustrations. Proofs on India paper.

Four pieces; one lot.

4340—THE SAME

After Vanloo. Engraved by Pierre Marie Alix. Aquatint printed in colors. With margin, but the publication line cut off. Auction Holden, No. 1523.

4341—THE SAME

After Benjamin Wilson. Engraved by James McArdell. Mezzotint. Smith, vol. ii, p. 862. No. 73. Auction Holden, No. 1534. Fine impression with margin.

4342—GRANT, U. S.

Etching by L. Mercier. On Aquafortists paper; full margin.

4343—GREENE, GENERAL NATHANAEL

Engraver unknown. Inlaid.

JACKSON, ANDREW, GENERAL

Original water color drawing in sepia, by H. B. Hall.

Two pieces; one lot.

4344—JEFFERSON, THOMAS

After Stuart. Engraved for the "European Magazine" by an unknown engraver. Inlaid.

THE SAME

Lithograph by C. Homburger. Inlaid.

LAURENS, HENRY

Engraved by B. B. Ellis. Fine impression, inlaid.

Three pieces; one lot.

4345—LITERARY PORTRAITS

W. C. BRYANT

Engraved by C. Buttre. Signed artist's proof on India paper.

Hawthorne
Engraved by J. A. J. Wilcox. 3 proofs on India paper.
O. W. Holmes
Engraved by J. A. J. Wilcox. 3 proofs on India paper.
The Same
Etched by S. A. Schoff. 3 proofs on India paper.

Ten pieces; one lot.

4346—Washington Irving
Engraved by John de Mare, E. Burney and two others.
Longfellow
Engraved by J. Brown, T. Johnson and two others. Proofs.
Robert L. Stevenson
Etched by G. Mercier.

Nine pieces; one lot.

4347—De La Fayette, General
Engraved by Anker Smith.
Lincoln, Abraham
Engraved by Carl Meyer. Inlaid.
Penn, William
Engraved by J. Posselwhite.
Putman, Israel, General
After J. Trumbull. Engraved by W. Humphreys. Inlaid.
Tredwell, Daniel W.
Etching by W. M. Chase.
Wayne, Anthony, General
After J. Trumbull. Engraved by E. Prud'homme. Signed artist's proof on Japanese paper. Inlaid.

Six pieces; one lot.

4348—Various Portraits
Clay, Jackson, Prescott, Van Buren, Webster and others. Commodores Decatur, McDonough and Perry. All proofs.

Twenty-one pieces; one lot.

4349—Washington, George
After Charles Willson Peale. Hart No. 10. Lithograph after the engraving by J. W. Paradise. Laid down.

Two pieces; one lot.

The Same
After N. Piehle, and published by Christian de Mechel. Hart No. 20. With margin.

Two pieces; one lot.

4350—The Same

After Le Paon. Engraved by N. Le Mire. Hart No. 31*b*. Second state; proof before letters and before the word "By" on the paper in the foreground, inscribed "Proclamation." Very fine impression, with the full plate margin.

4351—The Same

Engraved by an unknown engraver for the "Universal Magazine." Hart No. 53*a*. Laid down.

4352—The Same

After Pierre Eugene du Simitière. Engraved by Benoît Louis Prévost. Hart No. 68*a*. Proof before the name of the personage and the painter's name spelled with "e" before the "t." Large margin and inlaid.

4353—The Same

After John Trumbull. Designed by Couder and engraved by A. Blanchard. Hart No. 133*b*. Open letter proof without the dedication; on India paper. Full margin.

The Same

After J. A. Houdon. Drawn by J. Wood and engraved by Leney. Hart No. 181. Inlaid.

Two pieces; one lot.

4354—The Same

Painted and engraved by Edward Savage. Hart No. 214. Fine impression, with margin, but inlaid. Very rare.

4355—The Same

After Gilbert Stuart (the Vaughan type), engraved by W. Ridley. From the "European Magazine." Hart No. 260. Inlaid.

The Same

Engraved by W. Ensom. From Walmsley's physiognomical portraits. Hart No. 263*a*. Proof on India paper, with large margin.

Two pieces; one lot.

4356—The Same

After Gilbert Stuart (the Lansdowne type), engraved by Fenner, Sears & Co. Hart No. 311*d*. Inlaid.

The Same

Engraved by James Fittler. Hart No. 321. State cannot be ascertained, because all margin with the inscription is cut off. Laid down.

The Same

After Gilbert Stuart (the Athenæum type), engraved by W. Hall. Hart No. 397*b*. With the border, printed on India paper.

The Same
Engraved by W. Humphreys. Hart No. 399*d*. Open letter proof on India paper.

The Same
Engraved by Danforth, Wright & Co. Hart No. 506*a*. Proof on India paper.

Five pieces; one lot.

4357—The Same (Fictitious)
By an unknown engraver. Hart No. 740.

The Same (Fictitious)
Drawn by Frey, engraved by Krethlow. Hart No. 808. Big margin.

Two pieces; one lot.

4358—The Same (Fictitious)
Longhi-type. By an unknown engraver. Hart No. 852*c*. Proof before all letters, with full margin. This state is not mentioned by Hart.

4359—Facsimile of a Silhouette
(Cut with scissors) by Miss De Hart, Elizabethtown, N. J., 1783. Presented by Mrs. Washington to Mrs. Duer, daughter of Lord Stirling.

Invitation Card for "President's Birth Night"
"The company of Miss Dolly Hand is requested to celebrate the Evening at Mr. Slough's, February 22^{d} 1797."

Two pieces; one lot.

4360—Banknotes
The issue of silver certificates of 1896. Nos. 1-4. Uncut. One-dollar notes engraved by Charles Schlecht after W. H. Low. Two-dollar notes engraved by G. F. C. Smillie after Edwin Blashfield. Five-dollar notes engraved by Smillie after Walter Shirlaw. Bound in silk covered boards with a letter of Mr. Claude M. Johnson, director of the Bureau of Engraving and Printing at the time the notes were produced.

4361—Boston
From the Ship House, west end of the Navy Yard. Engraved by W. J. Bennett after his own painting. Publication of the "Club of Odd Volumes." On Japanese paper. Proof No. 27.

4362—Durand, Asher B.—Ariadne
After I. Vanderlyn. Proof before the title, on India paper. Signed by the engraver. A splendid impression.

4363—The Same—Musidora
After his own composition. Open letter proof on India paper. "Printed & Published by J. R. Burton New York."

4364—Illustrations from "The Knickerbocker"
Eleven proofs and prints on India paper from six different plates.
Illustrations from "The Sketch Book"
One proof and three prints on India paper
One Illustration to "Washington Irving's Letters"
Proof before all letters.
Fourteen Illustrations by A. Hervien
Thirty pieces; one lot.

4365—Twelve Illustrations to a Collection of Poems
Engraved by W. Humphreys after E. Leutze. Two on one plate.
Proofs before all letters on India paper.
One Vignette
Proof before all letters, on India paper.
Seven pieces; one lot.

4366—Peter Stuyvesant's Army Entering New Amsterdam
See "Knickerbocker's New York," p. 341. Lithograph by Sarony & Major, New York, after a drawing by William Heath, London.

4367—Views, Various
Wood engravings by Richardson Cox, printed in colors. Laid down.
Five pieces; one lot.

4368—Wood Engravings
Closson, T.
Young girl, after Fuller.
Cole, T.
Modjeska, after a photograph by Scholl.
Johnson, T.
Longfellow, after an ambrotype.
All proofs on rice paper.
Three pieces; one lot.

ENGRAVERS OF THE XIXth CENTURY

LINE ENGRAVINGS

ARMYTAGE, J. C.

4369—Madame de Pompadour
Madame de Tencin
Madame du Barry
Madame du Chatelet

Duchesse de Maine

Madame Tallien

Proofs on Japanese vellum paper, one printed in brown and one in black of each.

Twelve pieces; one lot.

BACON, FREDERICK

4370—Queen Victoria

After a miniature, by C. W. Ross. Apell, p. 31. No. 12. First state; artist's proof on India paper.

Diane of Poitiers

Engraved by Bernardi. On India paper.

Christus Consolator

After Ary Scheffer. Proof before all letters, on India paper.

Statues after the antique:

Cupid

Dionysius

Both proofs before all letters. Full margin.

Five pieces; one lot.

BLANCHARD, AUGUSTE, SEN.

4371—Elisabeth de Bourbon, Reine d'Espagne

After Rubens. Apell, p. 65. No. 9. Third state, with the artists' and printers' names and with the border.

BLOT, MAURICE

4372—Le Jugement de Paris

After Adr. van der Werff. Apell, p. 67. No. 5. Fine impression.

CHAILLOUX, A.

4373—Virgin and Child

From the Madonna of the Fish after Raphaël. Proof before all letters, on India paper.

Creation of Eve

After Michel Angelo, engraved by Joseph Coiny. Apell, p. 98. No. 1. First state; proof on India paper, with the artists' names only.

Two pieces; one lot.

DE FREY, JOHANNES PIETER

4374—The Angel Leaving Tobit's Family

After Rembrandt. From the Peoli Collection.

The Good Samaritan

After Rembrandt.

Two pieces; one lot.

DESNOYERS, LOUIS AUGUSTIN BOUCHER, BARON

4375—St. Catherine of Alexandria
After Raphaël. Apell, p. 119. No. 15. Third state; with the filled in title and the engraver's monogram stamp in black.

ENGRAVERS, VARIOUS

4376—Ten Line-engravings
By Basan, Earlom, Massard, Polenzani, Volpato and others; some in proof state.
Ten pieces; one lot.

4377—The Same
Thirty-two engravings and etchings by Heath, Mitau, Raimbach, Skelton, Worthington and others. Some proofs.
Forty pieces; one lot.

FORSTER, FRANÇOIS

4378—The Three Graces
After Raphaël. Apell, p. 157. No. 12. With "Dusacq" as publisher; on India paper.
La Vierge aux Balances
After Leonardo da Vinci. Apell, p. 171. No. 1. Trial proof with corrections in pencil by the artist.
Two pieces; one lot.

GELÉE, ANTOINE FRANÇOIS

4379—Daphnis et Chloé
After Hersent. Apell, p. 172. No. 4. Second state; with the title and the publisher's stamp.

GUÉRIN, CHRISTOPHE

4380—L'Amour Désarmé
After Antonio Allegri (il Correggio.) Apell, p. 188. No. 3. First state; proof with the artists' names only in scratched letters. From the Amédée Faure collection.

HENRIQUEL-DUPONT, PIERRE LOUIS

4381—The Virgin and Child
After Raphaël. Apell, p. 127. No. 2. Second state; proof before letters, signed.

JACQUET, JULES

4382—Boy Bearing a Wreath of Fruit
After Raphaël. Proof before letters, on India paper. No. 55.

L'Enfant Jésus et St. Jean Baptiste
After P. P. Rubens. Engraved by F. Joubert. Apell, p. 210. No. 1.
Two pieces; one lot.

LAMOTTE, ALPHONSE

4383—Lion in Love
After Adolphe Weiss. Artists' proof, on India paper. Signed by both artists.

LAUGIER, JEAN NICOLAS

4384—Zéphyre se Balançant sur les Eaux
After Prud'hon. Apell, p. 229. No. 11. First state; proof before the title. Inlaid. From the Peoli Collection.

LIGNON, ETIENNE FRÉDÉRIC

4385—Madonna With the Fish
After Raphaël. Apell, p. 242. No. 1. First state; proof before the title, with the engraver's stamp in black.

L'Amour Considerant le Portrait de Psyché
After C. Meunier. Commenced by Romanet and finished by Lignon. Apell, p. 243. No. 9. First state; open letter proof.
Two pieces; one lot.

4386—Luiz de Camões
After F. Girard. Not mentioned by Apell. Proof before letters on India paper. Very rare, private plate.

LONGHI, GIUSEPPE

4387—The Reading Magdalen
After Antonio Allegri (il Correggio.) Apell, p. 249. No. 14. Third state; before the retouch; the four high lights on the open book are still white.

LOUIS, ARISTIDE

4388—Mignon Regrettant la Patrie

Mignon Aspirant au Ciel
Both after Ary Scheffer. Apell, p. 253. Nos. 4 and 5. Third state; lettered impressions on plain plate paper.
Two pieces; one lot.

4389—The Same

Third state; lettered impressions on India paper. Full margin. From the Peoli Collection.

Two pieces; one lot.

MANDEL, JOHANN AUGUST EDUARD

4390—Raphaël at the Age of Fifteen

After his own painting. Apell, p. 261. No. 36. Third state; with the name of the personage, on India paper.

MORGHEN, RAFFAËLLE

4391—Bindo Altoviti

After Raphaël. Halsey, pp. 10-13. No. 10. Third state; only the first line of the dedication having been engraved.

4392—Ludovico Ariosto

After Pietro Ermini. Halsey, p. 15. No. 13. Fifth state; with the inscription.

Giovanni Boccaccio

After Vincenzio Gozzini. Halsey, pp. 23-24. No. 23. Second state; proof before the name of the personage. With a collector's mark (elk's head, dry stamp) unknown to Fagan.

Two pieces; one lot.

4393—Dante Alighieri

After Stefano Tofanelli. Halsey, pp. 39-40. No. 45. Fourth state; with the name of the personage in shaded letters, but before the printer's address.

Francesco Petrarca

After Stefano Tofanelli. Halsey, pp. 126-128. No. 141. Fifth state; with the address of the printer.

Torquato Tasso

After Pietro Ermini. Halsey, pp. 144-145. Fifth state; with the address of the printer.

Three pieces; one lot.

4394—The Comic Muse

After Angelica Kauffmann. Being a portrait of Lady Hamilton. Halsey, p. 39. No. 44. Second state; with the full inscription.

4395—Lot and His Daughters

After Francisco Barbieri, called Guercino. Halsey, pp. 76-78. No. 87. Second state; with the artists' names only. From the Peoli Collection.

4396—La Madonna del Latte (Mater Divinæ Gratiæ)
After B. Garofalo. Halsey, pp. 85-86. No. 98. Third state; with the full inscription, including the publisher's line. With a collector's mark not mentioned by Fagan.

La Madonna di Fries
After Andrea del Sarto. Halsey, p. 91. No. 102. Third state; with the full inscription.

Two pieces; one lot.

4397—Francesco Guicciardini
Halsey, pp. 62-64. No. 75. Fifth state; with all the inscriptions.

Lorenzo de Medici
After G. Vasari. Halsey, pp. 103-104. No. 117. Third state; open letter proof. Inlaid.

Two pieces; one lot.

4398—Poetry
After Carlo Dolce. Halsey, pp. 132-133. No. 147. Fifth state; with the full inscription, but with Luigi Ricceri's dry stamp.

4399—The Same
Halsey No. 147. First state; proof before all letters, with big margin. Very fine.

4400—Portrait of Giovanni Volpato
After Angelica Kauffmann. Halsey, pp. 160-161. No. 179. Fourth state; the full inscription in shaded letters.

La Virgine Dei Dolori
After Sassoferrato. Engraved in conjunction with N. Biondi. Not mentioned by Halsey or Apell.

Two pieces; one lot.

MÜLLER, HENRY CHARLES

4401—L'Enlèvement de Psyché
After Prud'hon. Apell, p. 308. No. 6. Second state; proof with the artists' names only, in etched letters. On India paper. From the Peoli sale.

OVERBECK, F.

4402—Monk in Prayer
Original etching.

Elias, Elisaeus, St. Joseph
All etchings by F. Ruscheweyh.

Five pieces; one lot.

PLANER, GUSTAV

4403—Ch. Henry, Comte de Hoym
After Rigaud. On India paper. Not mentioned by Apell.

RIBAULT, JEAN FRANÇOIS

4404—Paris and Œnone
After A. van der Werff. Apell, p. 356. No. 3. First state; proof with the artists' names only, in stippled letters.

RICHOMME, JOSEPH THÉODORE

4405—La Vierge au Silence
After Annibale Carracci. Apell, p. 358. No. 4. Second state; proof with the artists' names in script and with the sketch in the right upper corner. On India paper.

4406—The Holy Family of Francis I
After Raphaël. Apell, p. 359. No. 5. Unfinished trial proof on plain plate paper.

4407—Neptune et Amphitrite
After Giulio Romano. Apell, p. 359. No. 11. Second state; with the title and the dry stamp of "Société des Amis des Arts."

SHARP, WILLIAM

4408—Boadicea Calling the Anglo-Saxons to Arms Against the Romans
After Thos. Stothard. Apell, p. 394. No. 17. First state; proof before all letters, on India paper.

STRANGE, SIR ROBERT

4409—The Virgin
After Guido Reni. Apell, p. 414. No. 4. Second state; with the full title.

Apollo Rewarding Merit and Punishing Arrogance
After Andrea Sacchi. Apell, p. 416. No. 19. Second state; with the full title.

Two pieces; one lot.

4410—Venus et Adonis
After Titian. Apell, p. 416. No. 22. Second state; with the full title.

4411—Venus—Danaë

Both after Titian. Apell, p. 416, No. 20, and p. 417, No. 28. Second states; with the full inscriptions.

Hercules between Virtue and Vice

After N. Poussin. Apell, p. 417. No. 27. Second state; with the full title.

Three pieces; one lot.

THÉVENIN, JEAN CHARLES

4412—Alfonso d'Avalos, Marquis del Guasto (Commander-in-chief of the armies of Charles V), and his mistress, to whom Cupid, Flora, and Zephyr are bringing their offerings.

Apell, p. 429. No. 5. First state; proof before all letters, on India paper. Full margin.

TOSCHI, PAOLO

4413—Gruppo di Putti, Cameba di San Paolo Nos. 7, 8, 9

After the Frescoes of Antonio Allegri (il Correggio). Apell, p. 433. First state; Remarque proofs, on India paper. Signed by the engraver.

Three pieces; one lot.

UNKNOWN ENGRAVERS

4414—Head of Christ

Proof before all letters.

Portrait of a Florentine Lady

Proof before all letters.

Satyr and Nymph

Proof before all letters, on India paper.

Three pieces; one lot.

4415—"India Proofs from Annuals"

77 proofs before letters, on India paper, by various engravers. Bound in half morocco, red, gold tooling and gilt top.

4416—"Les Femmes de la Bible," "Les Saintes Femmes," "Beautés de l'Histoire Sainte"

75 proofs, on India paper, by Blanchard, Levasseur, Massard, Nargeot, Vallot, Weber, and others. Bound in full morocco, blue, gold tooling and gilt edges. Red moiré doublure.

4417—"Portraits of English Ladies"

144 portraits by various engravers, mostly India paper proofs neatly mounted on Whatman paper. Bound in half morocco, red, gold tooling and gilt top.

4418—Raphael's Paintings in the Vatican
48 outline engravings by N. C., on India paper. Bound in boards.

LITHOGRAPHS

4419—Vénus au Bain—Vénus et Adonis
Both after P. P. Prud'hon and drawn on stone by Jules Boilly. From "L'artiste."

La Pudeur.
After P. P. Prud'hon. Drawn on stone by G. Bellanger.

Les Présente de l'Amour
After N. Diaz. Drawn on stone by J. Laurens.

Vénus au Baïn

Five pieces; one lot.

4420—"The Fables of Lafontaine"
40 illustrations by Carle Vernet. Lithographs by G. Engelmann. Also 14 lithographs drawn by Horace Vernet. Bound in cloth back, gilt top. All from the Peoli Collection.

4421—227 Caricatures from "Vanity Fair"
From Dec. 31, 1881, to April 19, 1890.

One lot.

ETCHINGS

AMERICAN ETCHINGS

4422—Set of 9 etchings by C. A. Platt, R. Swain Gifford, F. S. Church, etc., to illustrate Poe's Tales. On satin. Together with portrait of Poe.

Ten pieces; one lot.

BEARDSLEY, AUBREY

4423—Madame Réjane, and twelve other pieces
(Mostly early proofs, of which very few were printed, on Japan paper) after the drawings by Beardsley.

Thirteen pieces; one lot.

BRACQUEMOND, FÉLIX

4424—Pastorale
After the painting by Corot. Proof before letters.

Teal, Flying
On Japan paper. And nine other etchings by various artists.

Eleven pieces; one lot.

BUHOT, FÉLIX

4425—La Place Breda (L'Hiver à Paris) (Bourcard No. 28)
Early trial proof on Japan paper, with five dogs, but before the additional aquatint work on the sketches in the left margin.

4426—The Same
Trial proof. There are now four dogs. There is additional aquatint in the margin. Marked in Buhot's handwriting "*Épreuve d'État, Félix Buhot.*"

4427—The Same.
Trial proof. There are now two small dogs only, but traces of the two other dogs are visible. Marked in Buhot's handwriting "*Épreuve d'État, Félix Buhot.*"

4428—The Same
Trial proof. There are two small dogs only, and the traces of the two other dogs have disappeared. Marked in Buhot's handwriting "*État.*"

4429—La Dame aux Cygnes (Bourcard No. 144)
Proof on vellum, with the stamp of the etcher. Marked in Buhot's handwriting, "*Épreuve d'Artiste, Félix Buhot.*"

4430—Les Voisins de Campagne (Bourcard No. 148)
Proof on old Dutch paper, with the artist's stamp. Marked in Buhot's handwriting "*Épreuve d'Artiste, Félix Buhot.*"

4431—Westminster Bridge (Bourcard No. 156)
Beautiful and richly printed impression, stamped by the artist. Marked in Buhot's handwriting "*Épreuve du 6e état avec toutes les barbes, Félix Buhot,*" and in the lower left corner "*Il existe sept épreuves de cet état.*"

CHARLET, NICOLAS

4432—An Old Man Seated, and Other Sketches
Original etching. From the Peoli Collection.

COROT, J. B. C.

4433—Paysage d'Italie (Delteil No. 7)
Proof before all letters, on Japan paper. Fine.

4434—Lake Como

Signed remarque proof on vellum. And two other rustic subjects, after the paintings by Corot; both signed remarque proofs on vellum. Etched by Paul Collin.

Three pieces; one lot.

4435—Portrait of Corot

Etched by E. Bocourt. Proof on vellum.

Portrait of Gustave Courbet

Etched by E. Bocourt. Proof on vellum.

Two pieces; one lot.

FEYEN-PERRIN, AUGUSTE

4436—Set of Twelve Etchings, with Title Etching, of the Nude

On India paper. In the original wrapper.

Thirteen pieces; one lot.

FLAMENG, LÉOPOLD

"He can overcome any technical difficulty that Rembrandt himself could overcome, and it is not an exaggeration of the truth to affirm that there exists in Europe in our own day a man who may be said to possess the hand and eye of Rembrandt."—P. G. Hamerton.

4437—The Night Watch

After the painting by Rembrandt, in the Amsterdam Gallery. Early proof on Japan paper, marked by Flameng *avant dernier état*, *Léop. Flameng*.

"A harmonious masterpiece."—Hamerton.

4438—Angélique

After the painting by Ingres. Remarque proof, on India paper. Impression of the greatest beauty.

4439—La Source

After the painting by Ingres.

Naissance de Vénus

After the painting by Cabanel. Lettered impressions, on India paper.

Two pieces; one lot.

4440—Grolier at the House of Aldus

From the painting by François Flameng, owned by the Grolier Club of the City of New York. Remarque proof, signed by painter and etcher. The remarque is a fac-simile of the seal of the Grolier Club.

4441—The Same

Also a signed artist's proof, like the foregoing.

4442—Hassan et Namouna

After the painting by Regnault. Proof before all letters, on India paper.

Villon au Cabaret du Pomme de Pin

Original etching by Flameng, and eight other etchings by various artists.

Ten pieces; one lot.

FORTUNY, MARIANO

Born at Reus, Spain, in 1838. Died at Rome, 1874. "Ces eaux-fortes, d'un travail très égratigné et grignote, sont d'un aspect très originals et du plus grand intérêt."—Henri Beraldi.

4443—Set of 18 Plates (should be 28) in a Portfolio

All are proofs on Chinese paper, with fac-simile signature of the etcher. The subjects are: Beraldi Nos. 5, 7, 10, 11, 13, 14, 15, 16, 17, 18, 20, 21, 22, 23, 24, 25, 26, 27.

One lot.

4444—Portrait of the Painter Zamaçois

Proof on China paper, with fac-simile signature of the artist. Fine.

Portrait of Fortuny

Original etching by Didier. Lettered impression.

Two pieces; one lot.

4445—The Choice of the Model

Etched by Champollion. Proof before all letters, on parchment.

4446—The Same

Proof before all letters, on Japan paper.

GAILLARD, FERDINAND

"A Gaillard is as characteristic and is as easily recognized as a Robert Nanteuil."—Henri Beraldi.

4447—Madonna and Child

After the painting by Botticelli in the Louvre. Signed artist's proof, on India paper. With the name of the painter, the engraver, the date 1873, and the words "Calcographie du Louvre."

4448—Œdipus

Lettered impression on India paper.

La Vierge de la Maison d'Orléans

Lettered impression on India paper.

Two pieces; one lot.

4449—St. Sebastien
Lettered impression on Holland paper.
Christ at Emmaus
(The central portion of the plate). Proof before all letters, on India paper.

Two pieces; one lot.

GAUJEAN, EUGÉNE

4450—Venus Rising from the Sea
After Botticelli. Proof on vellum.
Madonna di San Zeno
After Mantegna. Proof on vellum.
The Madonna Nursing the Infant Jesus
Engraved by A. Didier after Andreas de Solario.
Simonetta
Proofs on Japan paper.

Four pieces; one lot.

4451—A Vision (Salome's Dance)
After the painting by Gustave Moreau.
Proof on Japan paper.

4452—"Pearls"
After the painting by Charles Chaplin. Printed in colors on plate paper. Proof before all letters and before the names of painter and etcher.

4453—The Same
Proof on Japan paper, with the names of painter and etcher in traced letters to the right. Before all other letters.

GÉROME, J. L. (after)

4454—L'Almée
Etched by Courtry.
Un Marché d'Esclaves
Etched by Courtry.
Rembrandt dans Son Atelier
Etched by Rajon.
Bain Maure
Etched by Courtry.
Alcibiades Chez Aspasie
Etched by Courtry.
Lettered impressions on Japan paper.

Five pieces; one lot.

HADEN, SIR FRANCIS SEYMOUR

The greatest etcher of landscape of this, or perhaps any, century.

4455—Egham Lock (Drake No. 15)
First state. With the signature in the lower left corner. Fine impression, unsigned.

4456—The Same
Another impression, also in the first state, and also unsigned.

4457—Fulham (Drake No. 18)
Second state. With the tower changed and the bridge now wood. Proof, unsigned, on Japan paper.

4458—On the Test (Drake No. 19)
First state. Signed artist's proof on Japan paper. Richly printed impression.

4459—Kidwelly Town (Drake No. 22)
First state. Proof on vergé paper unsigned.

4460—Shere Mill Pond (the large plate) (Drake No. 35)
First state. Very beautiful impression on thin Japan paper.

4461—Battersea Reach (Drake No. 45)
First state. Before the sky and water were cleaned. Beautiful impression, unsigned.

4462—Cardigan Bridge (Drake No. 60)
First state. Proof on thin paper, unsigned.

4463—The Same
Also first state, proof on thin paper, unsigned.

4464—The Same
Proof on thin paper, unsigned, together with
Kilgaren Castle (Drake No. 58)
Proof on thin paper, unsigned.
Two pieces; one lot.

4465—Brentford Ferry (Drake No. 66)
First state. Fine impression, unsigned.

4466—Shepperton (Drake No. 71)
First state. Fine impression, unsigned.

4467—The Same
Also in the first state. Fine impression, unsigned.

4468—Sunset on the Thames (Drake No. 83)
Second state. With the additional work between the two rays to the right. Proof on ribbed paper, unsigned.

4469—Breaking up of the Agamemnon (Drake No. 128)
First state. Signed artist's proof. "In the opinion of many connoisseurs this is Seymour Haden's finest plate."

4470—Harlech (Harrington No. 207)
First state. Signed artist's proof. Fine and early impression of this beautiful plate, in which the artist has combined etching and mezzotint.

HERKOMER, HUBERT

4471—Set of Sixteen Plates to Illustrate a XVII Century Play
The complete series in a portfolio. Signed artist's proofs, on vellum.
One lot.

JACQUE, CHARLES

"One of the master etchers of our time."—P. G. Hamerton.

4472—La Bergerie
Signed artist's proof. Beautiful impression of this celebrated etching, of which 129 proofs only were printed, and the plate then destroyed. It is Jacque's masterpiece.

4473—Volume Containing Sixty-nine Etchings on Forty Sheets
All are India proofs. A superb collection of Jacque's earlier work (1844-1850). Half morocco, gilt.

4474—Twenty Etchings of Various Subjects (Period of 1844-1850)
Nearly all proofs on India paper.
One lot.

4475—Nineteen Etchings of Various Subjects (Period of 1844-1850)
Nearly all are proofs on India paper.
One lot.

JACQUEMART, JULES

4476—The Metropolitan Museum of Art
A series of ten etchings, with a title etching, after paintings in the Metropolitan Museum of Art, New York. Proofs before all letters. In the original wrappers.
One lot.

4477—The Same.
Another set, similar to the foregoing. Also proofs before all letters.
One lot.

JASINSKI, FÉLIX

4478—"My Lady Moon"
After the painting by Louis Montégut.
Remarque proof on vellum, signed by both painter and etcher.

LALANNE, MAXIME

"No one ever etched so gracefully as Maxime Lalanne."—P. G. Hamerton.

4479—The Banks of the Thames
Proof on Japan paper.
Autumn
Original etching by Appian. Proof on Japan paper.
Chenes des Roches
Original etching by Théodore Rousseau, on India paper.
Three pieces; one lot.

LANDSEER, SIR EDWIN (after)

4480—The Mothers
Series of eight plates (Nos. 1-8). Etched by Charles G. Lewis. Proofs before letters, on India paper.
Eight pieces; one lot.

LEFORT, HENRI

Pupil of Léopold Flameng.

4481—Portrait of Benjamin Franklin
From the painting by Duplessis. Remarque proof, on Japan paper. Issued for members of the Grolier Club only.

4482—The Same
Another impression, in the same state, and of equal quality to the foregoing.

LOS RIOS, RICARDO DE

4483—A Prelude
After the painting by Charles Sprague Pierce. Proof before all letters, on Japan paper, and six other pieces by various etchers.
Seven pieces; one lot.

MARTIAL–POTÉMENT, A.

4484—Lettre sur les Eléments de la Gravure à l'Eau-forte
Four plates upon which Martial has written and illustrated the processes of etching. Four sheets in their original wrapper.

One lot.

4485—Hotel de Sentier
First state. Signed artist's proof on Japan paper. Ten impressions only.

Julien Frères
First state. Signed artist's proof on Japan paper. Ten impressions only.

Une Cour
First state. Signed artist's proof on Japan paper. Five impressions only.

Three pieces; one lot.

MEISSONIER, J. L. E. (after)

4486—The Song
Etched by Henri Vion. Remarque proof, on vellum.

4487—Le Sergeant Raporteur
Original etching by Meissonier. Proof on India paper, and an etched copy (in reverse) of Meissonier's etching *Le Fumeur.*

Two pieces; one lot.

4488—Gentleman at his Desk
Proof before all letters on Japan paper.

The Reader
Etched by Rajon.

In the Waiting Room
Engraved by Ch. Carey.

A Cavalier
Proof before all letters.

Four pieces; one lot.

MERCIER, G.

4489—Portrait of Alfred, Lord Tennyson
After the original by Paul Rajon. Signed, remarque proof, on Holland paper.

MERYON, CHARLES

"Meryon was one of the greatest and most original artists who have ever appeared in Europe; he is one of the immortals; his name will be inscribed on the noble roll where Dürer and Rembrandt live forever."
—P. G. Hamerton, "Etching and Etchers."

4490—L'Arche du Pont Notre Dame (Wedmore No. 9)
First state. With the name and address of Meryon in the left corner and "Paris, 1853" in the right. Beautiful and clearly printed impression, on thin Chinese paper.
"The plate is well represented only by fine impressions of this state."—Frederick Wedmore.

4491—The Same
Third state. With the address of Delâtre and with the number three in the lower left corner. Proof on India paper.

4492—La Tour de l'Horloge (Wedmore No. 12)
First state. With "C. M." in the right upper corner and no other letters. Brilliant and richly printed impression on toned paper. From the Morrison Collection.
"The best impressions are always in this state."—Wedmore.

4493—The Same
Another impression, also in the first state. In warm black ink on paper of a whitish tone.

4494—La Pompe Notre Dame (Wedmore No. 15)
First state. With the name and address of Meryon in the left corner and the date "1852" in the right. Clearly printed impression, with substantially no tone left on the print.
"The plate is now enriched with burin work and is in its finest state."—Frederick Wedmore.

4495—Le Pont au Change (Wedmore No. 18)
First state. With the name of Meryon and the date to the left and with the address to the right. Before all other letters. "Rare." Beautiful impression in warm toned ink. With full margins.
"This etching is one among many in Meryon's works wherein the air is as full of vitality as the earth, and where both in accord combine gracefulness very rarely encountered in work of this class."—Philippe Burty.

4496—La Morgue
Second state. With the name of Meryon and the date to the left, with the address to the right, but before all other letters. Richly printed impression on Holland paper.
"Early impressions—rich and brilliant—in this state are as nearly as possible equal to the first, and are rare."—Frederick Wedmore.

4497—Ministère de la Marine (Wedmore No. 26)
Second state (of four states). With the monogram only. Before the title. "Rare." Brilliant impression, on Holland paper, with full margins.

4498—Bain Froid Chevrier (Wedmore No. 27)
Second state. With the title and with the verses beneath, which were printed from a separate plate.

4499—Partie de la Cité de Paris, vers la Fin du XVIIme Siècle (Wedmore No. 31)
Second state. With the first lettering on the board above the gable to the right but with the words "Au Cana" removed. Brilliant impression, on Holland paper. With full margins. Rare.

4500—Vue de l'Ancien Louvre du Côté de la Seine (Wedmore No. 60)
From a picture by Zeeman. Proof on green paper, with the words "Peint par R. Zeeman" to the left, and "Gravé par C. M. 1866" to the right, but without any other letters.

4501—The Same
Proof on Whatman paper, without any letters and without the title. From the Collection of Philippe Burty.

4502—Le Grand Châtelet à Paris (Wedmore No. 85)
First state. Proof before all letters. Rare and fine.

4503—Portrait of Meryon
Etched by Félix Bracquemond. The head is seen in profile in a medallion. Second state (of three states). With the verses, but with the letters "B à C. M." in the corner removed. Beautiful and clearly printed impression.

4504—Fac-Simile of Bracquemond's Etched Portrait of Meryon Seated and Facing to the Right

Meryon in Bed
Fac-simile of the drawing by Léopold Flameng. Second state. With the title. On Japan paper. One of the most interesting portraits of Meryon. It is now rare.

Sur une Chimere de Notre Dame de Paris
On Japan paper.

Three pieces; one lot.

"A man who had given his whole life to etching, who had never thought of painting, and had never cared for those effects proper to painting and not to etching, could not have been more truly and markedly a born etcher than Millet showed himself to be—few though were the plates and many though were the canvases he worked upon."—Mrs. Schuyler Van Rensselaer, "Millet as an Etcher."

4505—Various Sketches (Lebrun No. 8)
Proof in warm black ink on Holland paper. Ten impressions taken.

4506—A Woman Sewing (Lebrun No. 10)
Only state. Beautiful and clearly printed impression, on old Holland paper, with full margins.

4507—A Woman Churning (Lebrun No. 11)
Second state. With the address of Delâtre. Very fine impression, not too heavily inked in the shadows. On old Holland paper.

4508—The Gleaners (Lebrun No. 13)
Second state. With the address of Delâtre. Fine, early impression, not too heavily inked in the shadows. On Holland paper.

4509—Two Men Digging (Lebrun No. 14)
First state. With the signature of Millet to the right above. Impression of the greatest beauty.
"Very rare."—Alfred Lebrun.

4510—A Woman Feeding Her Child (Lebrun No. 18)
Trial proof before the first state.
"Of the greatest rarity. Only four impressions, according to M. Philippe Burty."—Alfred Lebrun.
Pure etching, with the small sketches in the lower margin. Presentation proof to Bracquemond. In the autograph of Millet, "*a Mr. Bracquemond J. F. Millet.*" Superb impression on Holland paper. From the Collection of Philippe Burty. Millet's daughter, Madame Heymann, and her baby served as the models for this plate.

4511—The Shepherdess Knitting (Lebrun No. 19)
Only state. Brilliant impression in black ink on thin Japan paper.
"This beautiful plate was intended for publication by the *Société des Aquafortistes* (Cadart), but the publisher having asked Millet to withdraw the plate, the artist ceased to be a member of the Society (1862)."—Alfred Lebrun.

4512—Peasants Going to Work (Lebrun No. 20)
Fourth state. The addresses removed and three dots added between the two last lines in the lower right-hand corner. Proof in black ink, on old Dutch paper. Clearly printed impression, with substantially no tone left on the plate.

4513—The Spinner (Lebrun No. 21)
Proof undescribed by Lebrun. Between the first and second states. The five lines in the upper left corner of the plate have been removed, but there is no asterisk above the shadow cast by the woman. From the Collection of Philippe Burty. In the lower left corner of the margin, in the autograph of Philippe Burty, "*Ire état épr d'Essai.*"

4514—Portrait of Millet
Etched by Bocourt. Proof on vellum.

4515—Portrait of Millet
Etched by Bocourt. Remarque proof.

Millet's House at Barbison

La Chute des Feuilles
After Millet's painting.

Three pieces; one lot.

MORSE, AUGUSTE ACHILLE

4516—Portrait of a Man
After the painting by Rubens.

The Dead Bird
After Greuze. Trial proof, also a proof before all letters from the finished plate, together with eight other pieces by various engravers.

Eleven pieces; one lot.

RAJON, PAUL

"M. Rajon is one of the most productive of the modern etchers from pictures, and at the same time one of the surest."—P. G. Hamerton.

4517—Portrait of Abraham Lincoln
Fine and early impression of this famous portrait. On Japan paper.

4518—L'Étudiant Pauvre
After Steinheil. Lettered impression on India paper.

Le Peintre
After Meissonier.

Le Muëzzin
After Gérome.
Both lettered impressions.

An Alsatian Girl
Trial proof and proof from the completed plate.

Five pieces; one lot.

4519—Portrait of Théophile Gautier
Signed artist's proof, and six other pieces, all proofs.

Seven pieces; one lot.

4520—Portrait of Victor Hugo
After the painting by Léon Bonnat. Proof before letters, on vellum. The best portrait of the great French poet.

ROPS, FÉLICIEN

4521—Frontispiece for L'Impuissance d'Aimer
First state. Before the signature and before the plate was completed. Signed artist's proof on Japan paper. Printed by the artist. Four proofs only printed.

Ad Astra
Proof on Japan paper.

Tatting
Signed artist's proof on Japan paper.

Three pieces; one lot.

SHERBORN, WILLIAM

(The famous English engraver of "ex-libris," or book-plates)

4522—Portrait of Seymour Haden, at the Age of 62
Engraved by Sherborn from his own design. Signed artist's proof. Signed also with the monogram of F. Goulding, the printer. Also

Portrait of Dante Gabriel Rossetti
From a photograph taken at Cheyne Walk in 1864. On Japan paper.

Two pieces; one lot.

TADEMA, L. ALMA

4523—The Lute Player
Original etching by this eminent painter. Dedication proof to W. B. Scott. On Japan paper.

4524—Roses
Line engraving by A. Blanchard after the painting by Alma Tadema. Proof before all letters, on India paper.

TISSOT, J. J.

4525—The Convalescent
Signed artist's proof. Stamped with Tissot's monogram. One of fifty proofs.

TURNER, J. M. W.

(And the Liber Studiorum)

4526—The Fifth Plague of Egypt (Rawlinson No. 16)
First state. Drawn and etched by J. M. W. Turner, mezzotinted by Charles Turner. Fine impression, in perfect condition.

4527—Bonneville, Savoy (Rawlinson No. 64)
The etching by A. Howe after the drawing by J. M. W. Turner.

UNGER, WILLIAM

4528—Adam and Eve
After the painting by Palma Vecchio, and 15 other etchings by Unger, together with 38 etchings by various artists.
Fifty-four pieces; one lot.

4529—Five Etchings of Various Subjects
After Rembrandt
The Waterfall
After Ruysdael, and three after other masters; together with nine other etchings by Flameng, Waltner, Mercier, etc. Proofs.
Nineteen pieces; one lot.

4530—Various
Nineteen etchings by various artists—Chaplin, Ch. Jacque, Mercier, Flameng, etc. Some of them proofs.
Nineteen pieces; one lot.

WALTNER, CHARLES

By general consent Waltner ranks as the greatest etcher from paintings, with the possible exception of Léopold Flameng.

4531—Master Lambton
After the painting by Sir Thomas Lawrence. Signed remarque proof on vellum. The remarque is a portrait of Sir Thomas Lawrence. One of Waltner's finest plates.

4532—The Honourable Mrs. Graham
After the painting by Thomas Gainsborough. Signed remarque proof, on vellum. There were printed 100 proofs only in this state. "A masterpiece."

4533—Portrait of a Lady
After the painting by Rubens.
Portrait of a Man
After the painting by Frans Hals. Proofs before all letters, on Japan paper. Superb impressions.

Two pieces; one lot.

WEIR, J. ALDEN

The eminent American painter. His dry-points are rare and are highly esteemed by collectors.

4534—Portrait of Dr. Robert F. Weir
Signed artist's proof.

4535—Portrait of H. C. Weir
Portrait of Prof. Weir
With the background added. Both are fine impressions, unsigned.

Two pieces; one lot.

4536—Portrait of the Artist's Daughter with a Dog
Portrait of a Man Turned to the Left
Fine impressions, unsigned.

Two pieces; one lot.

4537—Portrait of Justus Suttermans
After the etching by Van Dyck.
Portrait of a Girl, Standing, Her Hands Behind Her Head
Two impressions.
A New England Landscape
A Courtyard
Proofs, unsigned.

Five pieces; one lot.

WHISTLER, JAMES A. McNEILL

"With the master etchers of the world—Meryon's equal in some respects, and, in some respects, Rembrandt's—there stands James Whistler. Connoisseurs in France and England, in America, Holland, Bavaria, concede this now."—Frederick Wedmore.

4538—Westminster Bridge (Wedmore No. 36)
First state, before the small cloud immediately above and to the left of the high tower. Proof on thin Japan paper. From the Hirsch collection. One of the Thames series.

4539—Limehouse (Wedmore No. 37)
Second state, of three states, before the new horizontal lines crossing the shipping in the distance to the left of the leaning mast. From the collection of W. B. Scott. In a contemporary handwriting "Whistler's best etching." One of the Thames series.

4540—Eagle Wharf (Wedmore No. 39)
Superb early impression, on thin Japan paper. One of the Thames series.

4541—Venus (Wedmore No. 56)
Superb impression on Japan paper.

4542—Rotherhithe (Wedmore No. 60)
One of the Thames series. A brilliant impression on old Dutch paper. "Every brick in the building on the right is carefully drawn, in order to produce the desired effect of color. This plate is one of the strongest and most vigorous of the series."—T. R. Way, "The Art of J. McNeill Whistler."

4543—Millbank (Wedmore No. 67)
Second state, of five states. The long lines are added on the stern of the outside barge; the shadow of the man at the right is extended. Presentation proof, on old Dutch paper. In Whistler's autograph, "A. Elmore, R.A., with the compliments of J. Whistler." One of the Thames series.

4544—Sketching (Wedmore No. 69)
Proof before letters on plate paper. This plate in the later state was published in "Passages from Modern English Poets," illustrated by the Junior Etching Club, 1862.

4545—The Little Pool (Wedmore No. 72)
Seventh state of eight states. Both men wear overcoats and a clump of spiles covers the figure in front of the artist. The man sketching is Percy Thomas, and the man standing Sergeant Thomas. One of the Thames Series.

WILKIE, SIR DAVID

4546—Mother and Child
With the etched monogram and the date 1820. Proof on India paper. Fine impression, margins somewhat foxed.

4547—The Same

Proof on India paper.

The Inn Yard

Original etching by Decamps.

Swine

Etched by Collignon after Decamps.

Also 19 trial proofs of various plates.

Twenty-two pieces; one lot.

PHOTOGRAPHS

4548—Braun's Carbon Prints (Mounted on stoneblue boards. 21x27½) After Boucher, Chardin, Raphaël, and Rembrandt.

Four pieces; one lot.

4549—A similar lot after Boucher, Potter, Rembrandt, and Van Ostade.

Four pieces; one lot.

4550—A similar lot after Dürer, Greuze and Rembrandt.

Three pieces; one lot.

4551—A similar lot after Rembrandt, Romanelli, Titian, and Velasquez.

Four pieces; one lot.

4552—A similar lot after Rembrandt, Rubens, Watteau, and an unknown painter of the North Italian School.

Four pieces; one lot.

4553—A similar lot after Domenichino, Rembrandt, and Rubens.

Three pieces; one lot.

4554—A similar lot after Boucher, Cranach, and Rembrandt.

Three pieces; one lot.

4555—A similar lot after Greuze, Rembrandt, and Titian.

Three pieces; one lot.

4556—A similar lot after Del Sarto, Rigaud, and Rembrandt.

Three pieces; one lot.

4557—A similar lot after Aubert, Diaz, Ingres, and Rembrandt.

Four pieces; one lot.

4558—A similar lot after Delacroix, Regnault, and Rembrandt.

Three pieces; one lot.

4559—A similar lot after David, Saintin, and Rembrandt.

Three pieces; one lot.

4560—A similar lot after Gérard, Lefebvre, and Rembrandt.

Three pieces; one lot.

4561—A similar lot—smaller size—after Cranach, Grün (2), Van Ostade, and Duval.

Five pieces; one lot.

4562—A similar lot—smaller size—after drawings by Albani, Beham, Boucher (2), Correggio, Grün, Primaticcio (3), Raphaël (2), and Salviati.

Twelve pieces; one lot.

4563—A similar lot after drawings by Boucher (2), Carracci, Dürer (2), Holbein, M. Angelo, Primaticcio, Raphaël, Rosso, Sesto, and Watteau.
Twelve pieces; one lot.

4564—A similar lot after drawings by Boucher (3), Boulogne, Cousin, Leonardo, Mieris (2), Poelenburg (2), Primaticcio, and Rosso.
Twelve pieces; one lot.

4565—A similar lot after drawings by Carracci, Dürer, Fra Bartolomeo, Gérard, Holbein, Parmeggiano, Penni, Rembrandt (2), and Rubens (3).
Twelve pieces; one lot.

4566—A similar lot after drawings by Albani, Boucher (4), Carracci, Correggio, Dürer, Fragonard, Mantegna, Pordenone, and Primaticcio.
Twelve pieces; one lot.

4567—A similar lot after drawings by Dürer (2), Guerin, Holbein (3), Leonardo, Michel Angelo, Parmeggiano, Raphaël, Romano, and Sesto.
Twelve pieces; one lot.

4568—A similar lot after drawings by Baroccio, Biscaino, Boucher (2), Dürer (2), and three photographs after drawings.
Nine pieces; one lot.

4569—Miscellaneous lot of photographs, mostly after works by modern French painters.
Thirty pieces; one lot.

4570—Miscellaneous lot of photographs after statuary—mostly modern.
Thirty-eight pieces; one lot.

FRAMED PRINTS

ALTMAYER

4571—Diana in Her Chariot
After the fresco by Correggio. Line engraving. Proof before all letters or inscription. With full margins, and in perfect condition.

4572—The Same
Also proof before all letters. Slightly foxed. Signed in lower right corner, Altmayer, and dated in lower right corner 1845.

ANDREANI, ANDREA

4573—The Rape of the Sabines
Chiaroscuro. After Jean de Bologne. Bartsch, vol. xii, pp. 94-96. No. 4. First state; before "Haec est hystoria" was taken off.

APPIAN, ADOLPHE

4574—The Pond at the Edge of the Wood
Original etching. Proof on Japan paper. Fine impression.

4575—Fishing Boats, San Remo
Original etching. Signed artist's proof on Japan paper. Fine impression.

BEIN, JEAN

4576—La Nymphe Sortant du Bain
After Lancrenon. Apell, p. 50. No. 4. First state; proof before letters, on India paper.

BERGHEM, NICOLAS

4577—Watering Place with the Cow Drinking
Dutuit, vol. iv, p. 30. No. 1. Second state; before the change of the inscription.

BOTTICELLI (after)

4578—Spring
Arundel print. In colors.

BURGER, JOHANN

4579—Dante and his Friends
After the painting by Giorgio Vasari. Apell, p. 80. No. 17. Second state. Proof before letters, on India paper.

CHAUVEL, THÉOPHILE

4580—The Willows
After the painting by Corot. Etching. Signed artist's proof on vellum.

DE LAUNAY, NICOLAS

4581—La Bonne Mère
After the painting by Fragonard. Line engraving. Andresen, vol. i, p. 338. No. 9. First state. Superb early proof, before the dedication line. Very rare of this quality.

DE LOS RIOS, R.

4582—Une Prelude
After Charles Sprague Pearce. Etching. Signed artist's proof on vellum.

EARLOM, RICHARD

4583—The Holy Family, with Saint John
After the painting by Rubens. Mezzotint. Wessely, p. 28. No. 69. First state. Proof with the names of painter and engraver, and the publication line in scratched letters, but before all other letters or inscription.

4584—The Presentation
After the painting by Rembrandt. Mezzotint. Wessely, p. 25. No. 61. First state. Proof with the names of painter, engraver, and the publication line in scratched letters; before all other inscriptions and before the lower margin was cleaned.

4585—Mary Washing Christ's Feet
After the painting by Rubens. Mezzotint. Wessely, p. 30. No. 73. First state. Proof with the coat of arms, with the names of painter and engraver, and with the publication line in scratched letters; before all other letters or inscription and before the lower margin was cleaned. Slightly foxed.

4586—The Judgment of Paris
After the painting by Luca Giordano. Mezzotint. Wessely, p. 36. No. 88. First state. Proof with the coat of arms, with the names of painter, engraver, and the publication line in scratched letters; before the lower margin was cleaned. Of exceptionally fine quality.

4587—The Same
Proof in the same state as the foregoing. Has been trimmed to the engraved surface at the top and sides.

4588—A Flower Piece
After the painting by Van Huysum. Mezzotint. Wessely, p. 57. No. 146. Second state. Proof with the coat of arms, and with the names of painter and engraver, and the publication line in scratched letters; before all other letters or inscription. Superb impression, with large margins of this beautiful plate, which is considered by some judges to be not only Earlom's masterpiece, but the masterpiece of mezzotint engraving.

GANDOLFI, MAURO

4589—The Virgin and Child and St. John
After G. Reni. Apell, p. 167. No. 6. First state; proof before letters. Very rare, as the artist destroyed the plate after very few impressions were taken.

GREEN, VALENTINE

4590—The Entombment

After the painting by Lodovico Carracci. Mezzotint. Andresen, vol. i, p. 611. No. 16. Proof with the coat of arms, and with the names of painter and engraver and the publication line in traced letters. Has been trimmed to the plate-mark.

HADEN, SIR SEYMOUR

4591—Calais Pier

After the painting by J. M. W. Turner. Trial proof D, before the first state. Signed artist's proof. In the lower left corner, in the handwriting of the artist, ". . . six anterior to 1st st." Very fine.

HOUSTON, RICHARD

4592—The Burgomaster

After the painting by Rembrandt. Mezzotint. Smith, vol. ii, p. 700. No. 147. First state. Proof before all letters or inscription. A superb example of the art of mezzotint.

4593—Woman Plucking a Fowl

After the painting by Rembrandt. Mezzotint. Smith, vol. ii, p. 701. No. 148. First state. Superb proof before all letters, with big margins.

HUMPHRYS, W.

4594—The Reading Magdalen

After the painting by Correggio. Line engraving. Apell, p. 203. No. 1. First state. Proof on India paper, with the names of painter and engraver in traced letters, but before all other letters or inscription. Very fine impression.

JESI, SAMUELE

4595—Portrait of Pope Leo X

After the painting by Raphaël. Line engraving. Apell, p. 208. No 11. Third state. Open letter proof. Signed, in lower right corner, *Jesi.*

KNOLLE, JOH. HEINR. FR. LUDWIG

4596—The Reading Magdalen

After the painting by Correggio. Line engraving. Apell, p. 219. No. 7. First state. Proof before all letters. Very fine impression.

KOEPPING, C.

4597—The Cottage Door
After the painting by Gainsborough. Etching. Signed artist's proof, on vellum.

4598—"Frou-frou"
After the painting by G. Clairin. Etching. Signed artist's proof, on vellum. Signed by both painter and etcher.

LAUGIER, JEAN NICOLAS

4599—Madame de Staël
After the painting by Gérard. Line engraving. Apell, p. 230. No. 26. First state. Dated 1818. Proof with the names of painter and engraver and with the date, but before all other letters or the inscription beneath. Of the finest quality.

LE CŒUR

4600—Le Colin-Maillard ou Le Bandeau Favorable
After Lavreince. In colors. One of the most charming of this class of prints.

4601—La Lettre
Also in colors. A companion to the foregoing.

LEFÈVRE, ACHILLE DÉSIRÉ

4602—Le Sommeil d'Antiope
After the painting by Correggio. Line engraving. Apell, p. 234. No. 7. On India paper.

4603—Joanna of Aragon
After Raphaël. Line engraving. Apell, p. 234. No. 12. First state. Proof before all letters, with full margins. Of the finest quality.

LEISNIER, NICOLAS AUGUSTE

4604—Portrait of Marcantonio Raimondi
Line engraving. Apell, p. 236. No. 3. First state. Proof on India paper; with *Leisnier sculp. 1838*, but before all other inscriptions, and with the white tablet. Stamped No. 4.

LONGHI, GIUSEPPE

4605—Triumph of Galathea

After the painting by Albani. Line engraving. Apell, p. 250. No. 18. Third state. Open letter proof, bearing the stamp of the engraver.

MacARDELL, JAMES

4606—Rubens, His Wife and Child

After the painting by Rubens. Mezzotint. Goodwin, pp. 94-95. No. 121. First state. Proof before all letters. Trimmed to the plate-mark and remargined. Has been folded to the left. Rich and beautiful impression.

4607—Ghismonda Weeping over the Heart of Guiscardo

After the painting by Correggio. Mezzotint. Goodwin, pp. 141-142. No. 204. First state. Proof before all letters. Very fine.

MANDEL, EDUARD

4608—The Madonna with the Crown of Stars

After the painting by Carlo Dolce. Line engraving. Apell, p. 257. No. 1. First state. Proof before all letters, and with the white stars, on India paper. Of exceptionally fine quality. The India paper was loose in the corners and was badly pasted down.

4609—The Same

Trial proof of the second state on India paper. The centre of the stars is shaded, and in small scratched letters beneath, "*IIIIIII Pr. 4 July 48 London E. Mandel fec.*;" before all other letters or inscription. The India paper is remounted and the signature is forged.

4610—La Madonna della Sedia

After the painting by Raphaël. Line engraving. Apell, p.. 258. No. 3. Fourth state. On India paper. Fine.

4611—La Bella di Titiano

After the painting by Titian. Line engraving. Apell, p. 259. No. 21. Second state, with *E. Mandel fec 1868* in traced letters below, but before all other letters. On India paper. A superb impression of this masterpiece.

4612—The Same

Also a proof in the second state and on India paper. Not less fine than the foregoing.

MATHEY, ARMAND

4613—Charles I and the Duke of Hamilton
After the painting by Van Dyck. Etching. Signed, remarque proof, on vellum.

4614—The Same
Signed artist's proof, on Japan paper.

MEYER, HENRY H.

4615—Two Portraits of Thomas Bewick
(One with letters; one, on satin, without letters), together with a mezzotint, colored, of a marine scene.
Three pieces; in one frame.

MORGHEN, RAFFAËLLE

4616—Lot and His Daughters
After the painting by Guercino. Line engraving. Halsey, pp. 76-78. No. 87. Second state; with the artists' names only. On loose India paper. Slightly torn in the upper right margin.

MURPHY, JOHN

4617—Abraham's Sacrifice
After the painting by Rembrandt. Mezzotint. Andresen, vol. ii, p. 212. No. 1. First state. Proof with the coat-of-arms, the names of painter and engraver, and the publication line in traced letters. Before all other letters. With full margins. Of unusually fine quality.

PETHER, WILLIAM

4618—The Rabbi
After the painting by Rembrandt. Mezzotint. Smith, vol. iii, p. 992. No. 43. First state. The names of painter and engraver and the publication lines are scraped into the lower, uncleaned, margin. Without any other inscription or letters. Before plate was cut down. A very fine example of Pether's work.

PHILLIPS, CHARLES

4619—The Virgin and Child with Saint John and Two Angels
After the painting by Parmeggiano. Mezzotint. Andresen, vol. ii, p. 291. No. 2. First state. Proof with the coat-of-arms, the names of painter, engraver, and publisher in traced letters. Before all other letters or inscription.

PHOTOGRAPHS

4620—Venus de Milo

La Bella di Tiziano

Two pieces; one lot.

4621—Madonna di San Sisto

4622—A Knight on Horseback

After the drawing by Albert Dürer. Signed with his monogram and dated 1498.

Mars and Venus

After an engraving by Marc Antonio Raimondi. Amand Durand process.

Two pieces; one lot.

4623—Girl Hiding Her Face with Her Arm

From the drawing by Watteau in the Louvre.

PICHLER, JOHANN PETER

4624—Andromeda and Perseus

After the painting by I. d'Arpino. Fine impression, but slightly foxed.

RAJON, PAUL

4625—At the Bath; Sponges and Strigles

After the painting by Alma Tadema. Etching. Very fine and early proof, with *five* remarques (portraits) in the lower margin. Signed by both painter and etcher.

REYNOLDS, S. W.

4626—Portrait of Sir Joshua Reynolds

After the painting by C. F. v. Breda. Mezzotint. With the title in script and open letters. A most interesting portrait.

SMILLIE, JAMES D.

4627—Girl With an Antique Vase

After the painting by D. Huntington. Etching. Remarque proof, signed by both painter and etcher.

STRANGE, SIR ROBERT

4628—Abraham Giving up the Handmaid Hagar

After the painting by Guercino. Line engraving. Le Blanc, pp. 3-4. No. 1. Second state; with the inscription. Fine impression and in fine condition.

4629—Esther a Suppliant Before Ahasuerus

After the painting by Guercino. Line engraving. Le Blanc, p. 4. No. 2. Second state; with the inscription. A companion piece to the preceding.

4630—Saint Cecilia

After the painting by Raphaël. Line engraving. Le Blanc, p. 15. No. 14. Second state; with the inscription. Fine original impression of this masterpiece.

4631—Cleopatra

After the painting by Guido Reni. Line engraving. Le Blanc, pp. 24-25. No. 23. Second state; with the inscription. Fine and early impression, with large margins.

4632—Fortuna

After the painting by Guido Reni. Line engraving. Le Blanc, p. 43. No. 41. Second state; with the inscription. Very fine impression before the date. With large margins.

UNKNOWN ENGRAVER

4633—Three Aquatints, in Colors, in One Frame

(a) Man-of-War Schooner. 6 guns.
(b) Man-of-War Cutter. 10 guns.
(c) Man-of-War Brig. 16 guns.

VARIN, E.

4636—Spring

Line engraving. Apell, p. 441. No. 6. First state. Signed artist's proof, on India paper.

VOGEL, J. F.

4637—Marie Louise de Tassis

After the painting by Van Dyck. Line engraving. Apell, p. 446. No. 4. First state. Signed artist's proof, on India paper.

WALTNER, CHARLES

4638—The Night-Watch

After the painting by Rembrandt. Signed artist's proof, on Japan paper.

4639—Saint John's Eve

After the painting by Jules Breton. Etching. Remarque proof, on vellum. Signed by both painter and etcher.

PRINTS FOR EXTRA ILLUSTRATING

PORTRAITS

4640—Artists

Allegri, Buonarotti, Cagliari, Canova, Cellini, Da Vinci, Hogarth, Murillo, Poussin, Robusti, Rubens, Santi, Vecellio and others.

One hundred and one pieces; one lot.

4641—The Same

Carracci, de Champagne, Lely, Matsys, Snyders, Vanloo, Zampieri and others. India paper proofs.

Fifty-three pieces; one lot.

4642—The Same

Various.

Eighty-eight pieces; one lot.

4643—The Same

Various.

Ninety-two pieces; one lot.

4644—A. Various portraits of personages, their names beginning with the letter.

One hundred and twelve pieces; one lot.

4645—B. Various portraits of personages, their names beginning with the letter.

Two hundred and four pieces; one lot.

4646—C. Various portraits of personages, their names beginning with the letter.

Three hundred and thirty-three pieces; one lot.

4647—D. Various portraits of personages, their names beginning with the letter.

Two hundred and thirty-six pieces; one lot.

4648—E. and F. Various portraits of personages, their names beginning with the letters.

One hundred and seventy-four pieces; one lot.

4649—G. Various portraits of personages, their names beginning with the letter.

One hundred and fifty-eight pieces; one lot.

4650—H. Various portraits of personages, their names beginning with the letter.

Two hundred pieces; one lot.

4651—I. J. and K. Various portraits of personages, their names beginning with the letters.

One hundred and fifty-seven pieces; one lot.

4652—L. Various portraits of personages, their names beginning with the letter.

One hundred and seventy-four pieces; one lot.

4653—M. Various portraits of personages, their names beginning with the letter.

Two hundred and sixty-eight pieces; one lot.

4654—N. and O. Various portraits of personages, their names beginning with the letters.

Ninety-nine pieces; one lot.

4655—P. Various portraits of personages, their names beginning with the letter.

Two hundred and thirty-five pieces; one lot.

4656—Q. and R. Various portraits of personages, their names beginning with the letters.

One hundred and twenty-five pieces; one lot.

4657—S. Various portraits of personages, their names beginning with the letter.

Two hundred and ninety-eight pieces; one lot.

4658—T. to Z. Various portraits of personages, their names beginning with the letters.

Two hundred and seventy pieces; one lot.

4659—Portraits of the French Revolution

Forty-six pieces; one lot.

VARIOUS ILLUSTRATIONS

4660—Miscellaneous Portraits

Seventy pieces; one lot.

4661—Views of Algiers, Belgium, France, Germany, Holland, Italy, Switzerland, Russia, and the Orient

Seventy-one pieces; one lot.

4662—Views of England and Scotland
Some proofs.

One hundred and twenty pieces; one lot.

4663—Views of Spain and Portugal
Some proofs.

Two hundred and seventy-nine pieces; one lot.

4664—Illustrations for
Akenside, Andrews, Armstrong, Bacon, Beatty, Blackmore, Blair, Broome, Bulwer, and Bunyan.

Seventy-three pieces; one lot.

4665—The Same for
Burns, Butler, and Byron.
Two hundred and twenty-two pieces; one lot.

4666—The Same for
Butler, "Hudibras."
Twelve illustrations after Wm. Hogarth, engraved by Armstrong, Romney, Walker, Malbrum, and others. Prints on India paper.
Sixty Portraits to "Hudibras"
A complete set, engraved by R. Cooper. Prints on India paper.
Seventy-two pieces; one lot.

4667—The Same for the Classics
Anacreon, Cicero, Hesiod, Homer, Horace, Ovid, Juvenal, and Tibullus.
One hundred and thirty-five pieces; one lot.

4668—The Same for
Cawthorn, Chapone, Chaucer, Churchill, Congreve, Cotton, Cowper, Cox, and Cunningham.
One hundred and thirteen pieces; one lot.

4669—The Same for
Day, Defoe, Dodd, Donne, Dryden, Dyer, Falconer, Fenton, Gay, Gisborne, Glover, Glynn, Graeme, and Gregory.
One hundred and forty-six pieces; one lot.

4670—The Same for
Goethe and Schiller.
Forty-one pieces; one lot.

4671—The Same for
Hamilton, Hammond, Hervey, Hughes, "Ingolsby Legends," Johnson, Jones, King, Langhorne, Lansdowne, Logan, Lyttleton, L. E. L., Mallett, Marmontel, Mason, and Meicle.
One hundred and forty-three pieces; one lot.

4672—The Same for
Milton, Moners, Montgomery, Moore, Ossian, Parnell, Philips, Pomfret, Prior, Pye, Rochester, Rogers, Rowe, and Savage.
One hundred and eighty-four pieces; one lot.

4673—The Same for
Pope's works.
One hundred and sixty-two pieces; one lot.

4674—The Same for
Rogers' poems. Mostly proofs on India paper.
Sixty-four pieces; one lot.

4675—The Same for
Rogers. Proofs and unfinished trial proofs on India paper.
One hundred and fourteen pieces; one lot.

4676—The Same for
Shakespeare, Sharpe's Poets, Sheffield, Shelley, Shenstone, Smollett, and Southey.
Two hundred and thirty-six pieces; one lot.

4677—The Same for
Sir Walter Scott.
One hundred and seventy-three pieces; one lot.

4678—The Same for
Sir Walter Scott. A collection of eighty proofs on India paper, by Tony and Alfred Johannot.
In cardboard binding.

4679—The Same for
Spenser, Sterne, Sturme, and Swift.
Two hundred pieces; one lot.

4680—The Same for
Walton's Compleat Angler. Mostly proofs on India paper.
Fifty-three pieces; one lot.

4681—The Same for
Walton's Compleat Angler. A similar lot, with many proofs and unfinished trial proofs on India paper.
Forty-eight pieces; one lot.

4682—The Same for
Walton's Compleat Angler. A similar lot. China paper proofs of wood-engravings. Some of them laid down.
Two hundred and fifty pieces; one lot.

4683—The Same for
H. Walpole's "Anecdotes of Painters." (Portraits.) Artist's proofs on India paper, with full margins.
Seventy-nine pieces; one lot.

4684—The Same for
Tickell, Walker, Waller, Walsh, Watt, Wheaton, Young, and Zimmerman.
One hundred and ninety-nine pieces; one lot.

4685—Illustrations from
"The Babler," "Connoisseur," "World," "Citizen of the World," "Adventurer," "Guardian," "Idler," "Rambler," "Spectator," and "Tatler," comprising a number of proofs.
One hundred and sixty-six pieces; one lot.

4686—Illustrations from
"The British Theater," comprising many proofs.
Two hundred and thirteen pieces; one lot.

4687—The Same for
Walker's Edition of "Poets and Dramatists." All proofs on India paper, with the original margin; many before all letters.
One hundred and seventy-nine pieces; one lot.

4688—The Same
Miscellaneous lot. Many from Cooke's Pocket Edition of Select Novels. Also a number of Frontispieces.
One hundred and seventy pieces; one lot.

4689—The Same
Miscellaneous lot. Many proofs.
One hundred and nineteen pieces; one lot.

4690—The Same
Miscellaneous lot. Many proofs.
One hundred and fifty-four pieces; one lot.

4691—The Same for
Almoran and Hamet, Tristram Shandy, Ovonooka, Sandwich Islands, etc. Many proofs.
Eighty-eight pieces; one lot.

4692—Illustrations
From "The Bijou" and Hall's "Book of Gems." Mostly proofs on India paper.
Sixty-one pieces; one lot.

4693—The Same
After Chalon, Collins, Cruikshank, Fuseli, Gillray, and Leslie. Many proofs and trial proofs on India paper.
One hundred and twenty-eight pieces; one lot.

4694—The Same
After I. Ingres, including "La Semaine" and his portrait.

The Same
After D. Wilkie. Some proofs on India paper and four others.
Twenty-three pieces; one lot.

4695—The Same
After M. Angelo, Leonardo da Vinci, N. Poussin, Correggio, Raphaël, Rembrandt, and others.
Ninety pieces; one lot.

4696—The Same
After T. Stothard. Among them a number of proofs.
Two hundred and fourteen pieces; one lot.

4697—The Same
To "Pilgrim's Progress," after T. Stothard. Proofs before letters. Two sets, one in brown and one in black.
Thirty-two pieces; one lot.

4698—The Same
After Turner. Proofs on India paper.
Twenty pieces; one lot.

4699—The Same
After Uvins, Westall, H. Kirk White, and Woolner. Mostly proofs on India paper and many before the plates were cut.
One hundred and nine pieces; one lot.

4700—Miscellaneous lot. Mostly proofs on India paper and some unfinished trial proofs.
Ninety-five pieces; one lot.

4701—Statuary, Gems, and Coins
Many proofs on India paper.
Twenty-one pieces; one lot.

4702—Illustrations for
Abelard and Eloise Cent Nouvelles and Heptameron.
Thirty-five pieces; one lot.

4703—The Same for
Ariosto and Boccaccio.
Forty-two pieces; one lot.

4704—The Same for
Boileau Despreaux. Mostly proofs.
Twenty-four pieces; one lot.

4705—The Same for
Cervantes—"Don Quixote."
One hundred and seventy-one pieces; one lot.

4706—The Same for
De Couvray, "Faublas." Many proofs, among them a set of Japan paper proofs by Avril.
Eighty-six pieces; one lot.

4707—The Same for
Retif de la Bretonne, "Contes." Six etchings by Mongin. Proofs before all letters.
Six pieces; one lot.

4708—The Same for
De La Fontaine, "Contes." China paper proofs of wood engravings, laid down. Some duplicates.
Forty-two pieces; one lot.

4709—The Same for
De La Fontaine, "Contes." Proofs.
Forty pieces; one lot.

4710—The Same for
De La Fontaine, "Fables." Proofs by Ransonette, Lemaitre, Couché and others. (61 pieces.) Also a set by Perdoux (10 pieces).
Seventy-one pieces; one lot.

4711—The Same for
De La Fontaine, "Fables," "Contes," "Psyché et Théatre." Proof before all letters, some with the artists' names, by Bosq, Gautier, Godefroy, Leroux, etc. Full margins.
One hundred and twenty-one pieces; one lot.

4712—The Same for
Demoustier's Works. Proofs before letters. After Moreau le Jeune. Uncut, very fine.
Nineteen pieces; one lot.

4713—The Same
Lettered impressions. Uncut.
Nineteen pieces; one lot.

4714—The Same for
J. F. Ducis' Works. Proofs before all letters, on India paper.

4715—The Same for
Fénélon, "Telemachus." One set engraved by C. Taylor and three sets by Dambrun, Godefroy, etc. One of the latter in unfinished proofs.
Ninety-seven pieces; one lot.

4716—The Same for
Theo. Gautier, Mademoiselle De Maupin. Etched by Champallion. Proofs on Japanese paper.
Seventeen pieces; one lot.

4717—The Same for
Hamilton, "Memoires de Grammont." Seven etchings by I. Chauvet. One set of proofs on Whatman paper, and one set on India paper. Also four proofs after Moreau le Jeune.
Eighteen pieces; one lot.

4718—The Same for
Homer's "Iliade." After Moreau le Jeune. A set of proofs before letters. Also a set after Marillier, and 18 other illustrations after the same.
Sixty-seven pieces; one lot.

4719—The Same for
Le Sage, "Gil Blas." After Smirke. Also a set of etchings by Los Rios. Some proofs before the plate was cut down.
Seventy-eight pieces; one lot.

4720—The Same for
Longus, "Daphins and Chloë." After Eisen, Prud'hon, etc.
Sixty-two pieces; one lot.

4721—The Same for
Molière. Etchings by Lalauze. Proofs on Japanese paper.
Thirty-four pieces; one lot.

4722—The Same

After Moreau le Jeune. Proofs before the titles. Uncut.

Thirty-four pieces; one lot.

4723—The Same

After Boucher. Etchings by Courtry, Grenx, Le Rat, etc. In original cover.

Thirty-five pieces; one lot.

4724—The Same for

Petrarch, Tasso, and others. A miscellaneous lot.

Sixty-nine pieces; one lot.

4725—The Same for

Prevost, "Manon Lescaut." Etchings by Flameng and others.

Twenty-eight pieces; one lot.

4726—The Same for

Racine. Engravings by Dambrun, Gaucher, Coiny, Sixdeniers and others. One set of proofs. Uncut.

Twenty-seven pieces; one lot.

4727—The Same

Engravings after Moreau le Jeune. On large paper.

Forty-nine pieces; one lot.

4728—The Same for

Regnard. Engraved by Leroux, Müller, Lefèvre, etc.

Thirty-four pieces; one lot.

4729—The Same for

J. J. Rousseau. After Moreau le Jeune and others.

Seventy-seven pieces; one lot.

4730—The Same

Engravings by Johannot, Vallot, Lecomte, and others. Many proofs and trial proofs.

One hundred and one pieces; one lot.

4731—The Same for

B. de St. Pierre, "Paul and Virginie."

Twenty-six pieces; one lot.

4732—The Same for

Voltaire, "Contes." 12 Etchings by Laguillermie. Proofs on Japanese paper.

Twelve pieces; one lot.

4733—Miscellaneous

Lot of illustrations after Cochin, Marillier, etc.

One hundred and twenty-five pieces; one lot.

4734—Illustrations from "Historic and Artistic Bookbinding"

On plate paper; some printed in colors.

Two hundred and thirty-two pieces; one lot.

4735—A Similar Lot

On Japanese paper; two on India paper. Some printed in colors and some embossed.

One hundred and ninety-nine pieces; one lot.

4736—The Same

On large Japanese paper.

Fifty-five pieces; one lot.

4737—The Same

On vellum. Some printed in colors.

Sixteen pieces; one lot.

4738—The Same

Photographs mounted on cardboard.

Fifty-five pieces; one lot.

4739—Miscellaneous Lot of Illustrations

Seventy-five pieces; one lot.

4740—One Scrap Album (11x15 inches)

Bound in full morocco (green) and gilt edges. Gold lettering "Engravings and Drawings, 1868."

Two Scrap Albums (14x18 inches)

Bound in full morocco (green) and gilt edges. Gold lettering "Collection of Engravings."

Three volumes.

4741—One Scrap Album (10x14 inches)

Bound in full morocco (red) and gilt edges.

1 Scrap Album (11x14 inches)

Bound in full morocco (blue) and gilt edges.

Two volumes.

4742—One Scrap Album (10x12 inches)

Bound in full morocco (green) and gilt edges. Gold lettering "Drawings and Engravings."

Two Scrap Albums (10x13 inches)

Bound in full morocco (one red and one brown) and gilt edges. Gold lettering "Etchings and Engravings," "Engravings and Drawings."

Three volumes.

4743—Three Scrap Albums (9x12 inches)

Bound in full morocco (red) and gilt edges. Gold lettering "Drawings, modern"—"Engravings, 1870."

Three volumes.

4744—Two Scrap Albums ($8\frac{1}{2}$x$10\frac{1}{2}$ and $8\frac{1}{2}$x$11\frac{1}{2}$ inches)

Bound in full morocco (one in dark blue, one in green). Gold Lettering "Drawings and Engravings."

Two volumes.

4745—Four Scrap Albums
6¼x10½ inches, bound in half morocco (green), with gold lettering, "Engravings."
Four volumes.

4746—Leather-Covered Print Boxes
Two pieces, 12x9x2 inches.
Two pieces.

4747—The Same
Five pieces, 12x9½x2 inches.
Five pieces.

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One piece, 12 x10¼x2 inches.
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Four pieces.

4750—The Same
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Four pieces.

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Three pieces, 18x14x2 inches.
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4752—The Same
Three pieces, 18x14x2 inches.
Three pieces.

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One piece, 21 x16½x2 inches.
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Three pieces.

4754—The Same
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Three pieces.

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UNFRAMED WATER COLORS AND DRAWINGS

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Landscapes with figures by William Traies.

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A classical subject attributed to G. S. Bartolozzi, Jupiter and Juno by Henry Howard, and The Death of Montgomery by an unknown artist.

4758—Two Water Colors
Landscapes by Giles Ferman Phillips and James Baker Pyne.

4759—Three Drawings
A pencil drawing by Sir David Wilkie, R.A., signed "Waterloo 16 Sept. 1816. D. W." A wash drawing for illustration by Paul Falconer Poole, and a wash drawing of a landscape attributed to J. M. W. Turner.

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Set of four genre subjects by Ad. Lalauze. Water color originals for illustrations.

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4763—Five Water Colors and Drawings
Five subjects, including a water color by F. Goodall and drawings by R. Westall, R.A., Sir David Wilkie, R.A., and Henry Howard, R.A.

4764—Five Water Colors and Drawings
Five subjects, including water colors by E. G. Müller, T. W. Rumsey, and drawings by F. Dairby, R.A., I. Martin, and one other.

4765—Five Water Colors and Drawings
Five subjects, including a water color by G. Cattermole and wash drawings by S. Jackson, Sr., W. Evans, of Eton, and C. Branwhite.

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Two pen drawings by T. L. Alpenny, a water color and another pen drawing.

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By W. West and G. A. Fripp.

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Including landscapes in water colors by I. Holland, G. H. Howes, Lanci, C. Wild, and others.

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Landscapes and marines in water colors by G. A. Fripp, W. E. Downing, and S. Chandelier, and drawing by David Cox.

4772—Nineteen Water Colors
Single character from Dickens's "Chuzzlewit" by Kyd. All signed.

4773—Two Water Colors
By Thomas Uwins (1782–1857): a. "Dr. Slop throwing the poultice at Susannah for setting his wig on fire." Tristram Shandy. b. "The Temptation" Sentimental Journey. Signed: *T. Uwins.*

4774—Twenty-four Illustrations
Studies for illustrations by Samuel Shelley (1750-1808). Pen, pencil, wash and slight color drawings. Average size about: H. 8″ W. 6″.

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Water colors, pen drawings and washes by Evans, J. Martin, W. J. Müller, G. A. Fripp, J. Varley, P. F. Poole, A.R.A., L. Lyes, C. Bentley.

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By E. G. Müller. Signed and dated 1833, F. Goodall, G. Howes signed G. H. Scott and Canton and Shanghai by two Chinese artists.

4778—Five Water Colors
By G. H. Andrews, E. G. Müller, R. Roe and E. W. Cooke, all signed.

4779—Five Water Colors
By W. J. Müller, E. G. Müller (signed and dated 1837), F. Goodall, R.A., Mackenzie.

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By G. Howes, Penson, F. S. Halpen, and G. A. Fripp.

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In pencil, pen and wash by W. J. Müller, C. Branwhite, and I. Traies.

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Landscapes by John Mogford (signed and dated 1864), B. Ethelwall (signed and dated 1-67), Emma S. Oliver (signed), W. R. Burlen (signed and dated 1865), J. Varley and others.

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By Absolon, W. J. Müller, I. M. Wright, I. Burnett and J. R. Herbert, R.A.

4784—Five Water Colors

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By Thos. Stothard, R.A. Hayley's "Triumphs of Temper," "Death of Cardinal Beaufort," "The Bridal of January and May," Contemplation: "See How the Moonlight Sleeps upon that Bank," "Ignorance Endeavouring to Prevent Enquiry from Reading the Book of Truth." Illustration of Cox's Social Day. "Mrs. Jordan as a Romp," Falstaff: "Domestic Happiness." In a fine green leather tooled portfolio.

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4786—Five Drawings

Five classical and allegorical subjects, by Francois Verdier, called Van Hackew (1651–1730). Crayon and white chalk washes, on brown paper. From the Peoli collection.

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Ten subjects from the Bible, by F. Verdier, called Van Hackew (1651–1730). Pencil drawings, with washes. From the Peoli collection.

4788—Nineteen Drawings

Nineteen subjects from the Life of Christ, by F. Verdier, called Van Hackew (1651–1730). Crayon and white chalk drawings on tinted paper, with washes. From the Peoli collection.

4789—Six Drawings

Six subjects from the Life of Joshua, by F. Verdier, called Van Hackew (1651–1730). Pencil drawings with crayon, sanguine, white chalk, and washes on tinted paper. From the Peoli collection.

4790—Six Drawings

Six subjects from the Life of Christ, by F. Verdier, called Van Hackew (1651–1730). Crayon and white chalk drawings on tinted paper, with washes. From the Peoli collection.

4791—Eighteen Drawings

Eighteen subjects from the Life of Saints, by F. Verdier, called Van Hackew (1651–1730). Sanguine drawings touched with chalk on tinted paper. From the Peoli collection.

4792—Twelve Drawings

Twelve subjects from the Life of Christ, by F. Verdier, called Van Hackew (1651–1730). Crayon and white chalk drawings on tinted paper, with washes. From the Peoli collection.

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Six subjects, including water colors, with gold. Copies of old French miniatures.

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Book of seventy-one body color drawings, by a Chinese artist, depicting Chinese male and female types, the water-carrier, seller of lacquer ware, shoemaker, the mandarin, the lady, the soldier, and other subjects. Bound in green leather.

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Five copies from Paolo Veronese.

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Allegorical subjects on vellum.

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Twenty India ink wash drawings for illustrations (frontispieces) of masterpieces of literature, Chaucer, Milton, Taiso, Goldsmith, etc.

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Consisting of four Pompeian female figures on black ground, two pen and ink frames, and one pen and wash drawing.

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